

PSA Journal

OFFICIAL PUBLICATION OF THE PHOTOGRAPHIC SOCIETY OF AMERICA

Volume 25

August, 1959

Number 9





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The President REPORTS



M. M. Phegley, APSA
President

I wish to use this column to congratulate the committees who arranged the Regional Conventions this year. I know of the successes as I attended the Detroit and Northwest Regionals. I also have received word from those attending the Minneapolis Regional that it too was well attended. This interest indicates the drawing power of Regional Conventions. It is possible that many PSA members are able to attend one of these meetings and yet never attend a National Convention because of travel distance or perhaps that it occurs at an inconvenient time. Regional Conventions are expected to enhance photographic interest yet not detract from the opportunities offered at the Annual Convention. Every PSA member and friends who can possibly do so should plan attendance at Louisville, October 6th to October 10th. It is planned to have an opening program on Tuesday evening October 6th, so we urge you to plan to be present on opening night. Send in your reservations early, if possible, but do plan attendance for our annual reunion. The program is a full one.

At the Philadelphia convention a meeting was held for the membership and particularly arranged for District Representatives and Area Representatives. The problems which they are expected to meet were discussed. As a matter of fact there was so much interest in this meeting that time ran out before all questions could be answered. Since District Representatives and their Area Representatives come from widely separated locations, they have this opportunity to learn first hand of the mechanics which must be met to enable them to function in their efforts to better the Services which the Society provides for the members. There is certainly one very outstanding feature that works for continuous and growing membership in the Society and that is PARTICIPATION in the activities which develop interest.

At Louisville this year there will be opportunity to discuss the problems of Membership and Services in the effort to determine how to meet them. Zone Directors, you are asked to urge the District Representatives and Area Representatives to attend the Louisville Convention and be prepared to offer discussion with

possible recommendation for improving Services. Many of the persons assigned to duties are often left to their own resources. There are aids and suggestions to which they are entitled. Come to this meeting and learn about the ways and means of helping fellow members help themselves. Every new member needs assistance so that he will know he is not forgotten.

Zone Directors, find out how many DR's and AR's from your areas will be in attendance and plan to introduce them to the membership at Louisville. It takes the assistance and presence of everyone in order to properly provide these meetings. In addition to a very wonderful program of instruction and entertainment, there will also be the usual business meetings for the Officers and Committees.

Everyone Come. Register early for the Louisville, Kentucky, PSA Convention. Each PSA member is on the committee to make it possible for Louisville to have the largest attendance of any PSA Convention. SEE YOU ALL THERE.

Note—Any PSA member who will be in the Los Angeles, California Area on Sunday, November 1st, 1959 should plan to attend the "PSA Roundup" at the Los Angeles Hotel Statler on that date. Registration at 9:00 A. M. Sessions begin at 10:00 A. M. Claude J. Brooks of 8807 Glider Avenue, Los Angeles, general chairman, should be contacted.

Hope you all have a good photographic Summer.

M. M. PHEGLEY



Y'ALL COME!
to LOUISVILLE
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Oct. 6-10, 1959

The Spirit of PSA

Have you the faculty of retaining in your memory some excellent bit of writing? It may be only a sentence, or it may be a whole story. One brief item in the Journal back in 1954 has stayed with me that way. Maybe because it has a sort of O. Henry twist. Maybe just because it explains so well the heart and soul, the very spirit of the fellowship which is PSA.

I've gone back through my files and found it for you to read again, if you are an old member, to help you if you are new. It was written by Vic Shimanski, Shimmy to everyone who knows him, in a portfolio notebook and Evelyn Robbins lifted it for the Pictorial Digest, which in those days before the P. D. Bulletin ran in the Journal.

I feel that more than learning more about photography, more than the wonderful services for every interest, more than the convention programs, the friendly feeling of PSAs themselves is the true spirit of PSA. The friends one makes at conventions, at chapter meetings, when traveling with your Directory and calling on a total stranger who is a friend because he, too, is a PSAer, these things which dues cannot buy make up the real value of PSA. And to enjoy them you need only open heart and mind. Shimmy says it better in this little story.—db.

Last summer when traveling in the West with my wife and two daughters, just prior to the PSA Convention in Los Angeles, I stopped for an overnight stay in a motel at the edge of a town in which a fellow-portfolio member of

mine lives. Naturally, I called him up (after all, we had been portfolio friends for quite a few years). He immediately insisted on coming out to pick us up and take us to his home.

We spent a wonderful evening having dinner with him and his family. We finally tore ourselves away and he took us back to our motel where we again spent quite some time chatting. When I asked him for directions to a spot in the mountains nearby that I wanted to photograph the next day, he said that he'd meet me in the morning and take us there for the day. Naturally, I protested that he had to work the next day, and he mustn't lose time just for us. Finally, I thought I had convinced him, and he gave me careful directions to get to the spot. We said our fond farewells on that note: Hope to see you again soon, maybe at the PSA Convention in Chicago, etc., etc.

Bright and early the next morning, before we were fully dressed and ready to be on our way, here came my friend—he had, after all, taken the day off from his job just to show us around! He wouldn't even let me take my car, and how happy I am that he didn't (I'd never have made it up those mountains on the roads where he took us!). We spent a breathtaking and wonderful day together, and that evening we were all truly sorry to say our goodbyes.

Before turning in that night, Mrs. Shimanski asked, "Where in the world did you meet such grand people? At one of the PSA Conventions?"

She still can scarcely believe my answer: "No. Actually, I've never met him before. However, I have known him by correspondence as a member of one of my portfolios for several years." She still shakes her head saying, "It just doesn't seem possible!"

THE PHOTOGRAPHIC SOCIETY OF AMERICA

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Randolph Wright, Jr., APSA, *Executive Secretary*, PSA HEADQUARTERS: 2005 Walnut St., Philadelphia 3, Pa.

PSA Cuts

Electros of the PSA Official Seal are now available for use of members in the sizes shown below. They can be used for stationery, membership cards of affiliated clubs, labels of PSA-Approved salons, print stickers and similar uses. All have the word "Member" as a part of the cut and 98 has the words "Sustaining Member". Regulations on use of the seal require that these words be included. These cuts are long-wearing copper electrotypes and should last for thousands of impressions.



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EASTERN ZONE

Charter Oak Presents Check

Hartford, Conn. can be proud of the Charter Oak Color Slide Assoc., a really public-spirited PSA club. The proceeds of their annual International Color Slide Exhibition are donated each year to the Hartford Times Farm Camp for children. At the club's annual outing, held at the camp, PSAer John F. McGowan, recently re-elected as president, presented a check for \$1,164.22 to Farm Director Harold H. Hilliard.

Those who have trouble making salons pay their way should get the formula from this outfit. Another PSAer, Allan Conklin, is Vice Pres. for the coming year. Alex Potamianos, PSA A.R. publicizes the Society in the PSA Corner of the Slide-O-Gram, the club's bulletin. The COSCA also is lining up volunteers among members for next season's talks and slide programs for the patients of the Institute of Living.

Connecticut Chapter, PSA

President Edward W. Hutchinson, APSA, of Sharon and his aides are at work on mapping a program of activities and first events firmed up are the annual Fall Foliage field trip into the Litchfield Hills area near Sharon on Oct. 17 and the semi-annual meeting on Nov. 14.—W. V. Plain reporting.

Richland (Mansfield, Ohio) CC

A PSA club, the Richland CC was in existence before World War II when meetings were suspended for the duration. In the late '40s the club had 35 members, but through lack of interest, programs, etc., membership dropped to nine at the beginning of this year. These nine decided to do something and through PSA programs and local talent plus good publicity there now are 30 members with more promised for the start of the fall season. The new president is Robert McNeal. Georgia (Mrs. E. H.) Roper of Toledo was the guest speaker at this year's annual dinner. Incidentally, Georgia Roper is one of the busiest PSAers we know, lecturing to such varied audiences as camera, art and garden clubs, professional and church groups, school children and hospital patients.—Mrs. Bessie M. Foulkes reporting.

Inwood CC (NYC) Elects

The Inwood CC of New York City has elected Sidney Fichtelberg President for the coming year. Other officers are: Alfred C. Schwartz, APSA, 1st V. P., Lou Herman, 2nd V. P., Annette Strauss, Sec'y and Leo Peek, Treasurer, Hank Miller, Robert Steingarten and Morton Strauss are board members. Morton Strauss was appointed Program Chairman with Bob Steingarten, Print Chairman and Harry Baltaxe, Color Chairman. Harry is also editor of "The Squeegie."

West Essex (N. J.) CC

The new officers of the West Essex CC presented at the annual dinner at the Bow and Arrow Inn, Orange, are as follows:

Editor: O. S. Larsen

70 Strawberry Hill Ave., Stamford, Conn.

Dr. William Mallas, Pres.; Robt. Sayia and Harrison Wood, PSA, V.P.s; George Brown, Member at Large; Mamie Schmidt, PSA, Sec'y; Florence Lawes, PSA, Asst. Sec'y; William Hanley and Joseph Hanley, Treas. and Asst., respectively.

Adolph Kohnert of Amenia, N. Y., 4-star color exhibitor presented "Successful Outdoor Photography" to the club in June, with Mrs. Kohnert projecting. The new season will start September 9, with a "Do-It-Yourself" night.—Ludolf Burkhardt reporting.

Another Lady President

Mrs. Mary T. Scott, PSAer and 2 star Nature exhibitor has become the first woman president of the Science Museum Photographic Club of Buffalo, N. Y. This 200 member PSA club is the outgrowth of a small club (Buffalo Pictorialists) founded in 1904 by Henry M. Mayer, FPSA and others. The present name of SMPC dates back 21 years.

Other officers are Edw. P. Truhn and Harold B. Menning, PSA, Vice Presidents; Miss Janet G. Goldsmith, PSA, Cor. Sec'y; Miss Evelyn M. Flach, Rec. Sec'y; Mrs. Helen A. Sample, Treas. and Mrs. Mildred C. Ey, Librarian.—Ruth Sage Bennett reporting.

Nutmeggers Check Shutters

Herb Shenkman, member of the Nutmegger CC of Hartford, Conn., and owner of a camera repair shop, brought his electronic equipment to the club and checked the shutter speeds and synchronization of members' cameras before the May meeting. All for free too.—Nutmegger News 'n Views.

Telephone CC (Baltimore)

The Chesapeake & Potomac Telephone CC, Baltimore, Md., J. Hugh Taylor, Pres., is a hard working club according to their annual calendar which lists no less than 15 field trips or "Camera Runs" for 1959. Kenilworth Gardens was the goal for July 15th and in August the aim is for the Pennsylvania Dutch barns and country. Five different chairmen are necessary to handle these chores.

Wedding Bells

It was a June wedding for Richard Hunt, APSA and Marge Simmons, both members of the Stamford (Conn.) CC. Dick was president last year. The couple have bought a house in the Wallach's Point section of Stamford. Best of luck to you both!

Vailsburg CC

A very active club in Newark, N. J., the Vailsburg CC has, according to their last roster, 71 resident and 50 non-resident members. These live all over the land, from Massachusetts to Alabama and California. The club program last year was built around monthly lectures by Otto Litzel, APSA, augmented by such PSAers as Ed Willis Barnett, APSA, Ludolph Burkhardt, Cliff Anthes, Martin Bercu and others.

This year's President is Ramon Green.

Members of Woodlawn CC, of San Antonio, Texas, were hosts for the PSA Regional and Gulf States CC Council Conventions recently held June 12, 13 and 14. Those attending these meetings received "a Texas Welcome" which reads as follows: "No longer being the largest state in the Union does not keep us from giving you the largest welcome in our power. We sincerely hope that you have the best of everything during your stay in San Antonio—The best speakers—the best field trips—the best photographic exhibit—the best meals—the best entertainment. We also hope that you will take home with you fond memories as well as a wealth of photographic knowledge that will make you a better photographer." The Convention Committee was headed by Willard Heath with the assistance of Bea Beaury and Robert L. Collier. An attractive program booklet was published consisting of ten pages and listing GSCCC officers as well as the national officers. Also included in the booklet is a list of all the clubs which make up the GSCCC, a total of forty in the States of Louisiana, Texas, Florida, New Mexico, Oklahoma, Arkansas, Alabama, and Mississippi. The banquet was Mexican style at La Villita, complete with Mexican dancers, prizes, after dinner speech by our good friend, Billy Bacon, APSA, a lecture by Mr. Frank Pallo of Eastman Kodak Company, selection of a beauty queen and a "photographic tour" of the San Antonio River. On Sunday, June 14 were lectures by Mr. Billo Smith, M. Photog. and Mr. James McMillion, Jr., Anaco Coordinator of Camera Club Services and holder of Bachelor and Master of Fine Arts degrees, former instructor of photography at Ohio University. More than 250 members and guests attended and 182 persons registered. Top photographic authorities included Frank J. Heller, FPSA, Gilbert Barerra, PSA, Billo Smith, James E. McMillion, Jr., PSA and Frank S. Pallo, PSA were on the program with lectures on new trends in photography and technique Saturday and Sunday mornings, while the afternoons, during the 3 day session were devoted to field trips.

New GSCCC officers were elected as follows: President, William A. Bacon, APSA, ARPS, Jackson, Mississippi; First V.P. Scott M. McCarty of Sulphur, La.; 2nd V.P. Dr.

Others are: Marshall Thomas, PSA, V. P., Helen Dudek, PSA, Rec. Sec'y with PSAers Ken Willey, Al Niederstadt and Harold Jacobus, Trustees.

For Bird Photographers

We see a N. Y. Times article by Barbara B. Paine that the Mass. Audubon Society has acquired a 315-acre sanctuary on Wellfleet Bay (Cape Cod). It is planned to set up a permanent blind for amateur photogs where birds can be photographed under ideal circumstances. If you want more information, the article states, write to Mr. Bailey, Wellfleet Bay Sanctuary, Box 171, South Wellfleet, Mass.

Harold E. Hammar of Shreveport, La.; Sec.-Treas., Don Henley. Houston, Texas was selected as the site for the 1960 GSCCC Convention to be held in conjunction with the PSA National Convention to be held in that city in October, 1960.

The News Bulletin of the North Central Camera Club Council is edited by W. Dale Smith of 3425 9th St., Wichita 14, Kansas. In the opinion of this writer the N4C Bulletin is the most attractive of all the various bulletins which we receive. We do not know who the artist is but he (or she) does an excellent job. We congratulate the artist and the N4C on this pleasant situation. Fifty-three members of the N4C attended the third Annual Campout which was held in Ponca State Park over the Memorial Day weekend. Council members braved the threatening weather and came from towns such as Wichita and Great Bend, Kansas, Rockwell City, Sioux City, Stratford and Council Bluffs, Iowa; Omaha, Nebraska and Mitchell, South Dakota. Subjects for photos included a coyote pup, furnished by Francis A. Kingsbury, Director of the campout and a great horned owl, loaned to the group by the Frank Hurley family. About 300 shots were made of these two subjects alone. The observing eyes of photographers also located considerable subject matter in the park, including jack-in-the-pulpits, young birds in a nest, many forms of fungi, snails and small insects as well as some flowers.

N4C has a Print Analysis Service which is engineered by Helen Balmer of 5140 Parker St., Omaha 4, Nebraska. Prints received by Miss Balmer are given to two different experts for their comments and advice. The prints are then returned to the maker with written comments of the two experts. The experts comment on the prints independently and neither one knows what the other has said. The maker thus has the advantage of two sometimes different approaches to the solution of "problem" prints. Helen and N4C wish to thank the following people who have helped with this service as analysts in the past and who will probably be called upon in the future for additional help: A. L. Bliven, APSA, who is a prolific exhibitor and whose work is well known throughout the council area. Herman J. Krohn, whose lectures at N4C Conventions and whose tape recorded lectures are familiar to all members of the Council. Dr. Robert M. Cochran, who has a one star rating in both pictorial and nature circles and who is also well known for his tape recorded lectures.

The PSA Regional Convention held in the Twin Cities of Minneapolis and St. Paul the weekend of June 19-21 was a grand success. Although this was the first time anything like it had been tried in the upper mid-west area, almost 300 persons attended and there were close to 200 people at the banquet. Honors for coming the longest distance went to Mr. & Mrs. J. L. Zakany of Mexico City. Second honors went to Mr. & Mrs. A. Millard Armstrong, APSA,

of Columbus, Ohio. In addition to these, ten other states were represented. I believe the comment by one of those attending best summed up the general feelings of those attending: "I've certainly enjoyed myself. Your programs were definitely those one would expect at the National Convention. And everyone is so extra friendly and cordial."—Charles L. Martin reporting.

At every meeting of the "Movie Makers" of Duncan, Oklahoma, a roll of movie film is given away and it can be won only if you are present at the meeting. This is an attendance drawing. If your name is called and you are not there, you are the loser. Mrs. Bonnie Byrd is president of the Movie Makers, Kenneth Kiester is V.P., Mrs. Feriba Canada, Secretary and Dave Fowler is Treasurer. Club Directors are J. E. Cordell, C. D. Crowe, Mrs. Toy Fowler and M. L. Bradley. The Bulletin Committee is composed of Lucille Kiester, Editor; Irene Keltner, Publicity and Jimmy Scott, Circulation. Lucille Kiester will be a judge for PSA's "Worldwide Camera Club Bulletin Contest." She has lots of experience getting out the Bulletin for The Duncan Movie Makers and has done an excellent job.

The Central Illinois Camera Clubs Association is affiliated with the PSA. Correspondence should be addressed to Evelyn M. Robbins, APSA, FCICCA at 2417 South Eleventh Street, Springfield, Ill. The CICCA Weekend Conference was held recently and the majority of those attending said that the impossible had happened; the program was even better than any of the top-flight programs of previous years but "the attendance was pitiful." Three hundred attended in 1956, 330 in 1957, 180 in 1958 and the total registration was 108 in 1959. According to hard-working chairman Ev. Robbins, it just doesn't make sense. Everyone agrees that the programs get better and better—but the attendance goes "down and down." So far as Ev. Robbins is concerned, "the Weekend Conference is a dead duck" and the chairmanship is wide open to any one who will accept it. Chairman Ev. and her assistants in Springfield feel that it is not right to spend CICCA's money on a project from which less than one-eighth of the CICCA membership elects to profit. Unless someone else wants to take over, the Annual Weekend Conference will be relegated to the limbo of forgotten things, in the "it-seemed-like-a-good-idea-at-the-time category."

The Photo-Colorists of Bloomington wound up their season with their annual picnic at Funk's Research Acres on June 15. Ann Arbor Camera Club had their last meeting of the season on June 17. A showing of the entries in their "Print and Slide of the Year" competition was presented, giving the group an opportunity to review the recent work of the club members. The entries were submitted to a jury composed of Ford Motor Camera Club members. A tape recording of the judges comments accompanied the prints and slides. The judges were "put on the spot" by Ed Brennan when the club's prints were "cropped and roasted."

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WESTERN ZONE

NW Regional Convention

Highlight of the 5th Northwest Regional Convention held in Portland, Oregon, June 6-7, was the awarding of service medals and certificates to five photographers for their efforts in furthering the work and aims of the Photographic Society of America.

Margaret Getzendaner and Ben Andrews, Forest Grove, received service certificates. Dr. Allan Pollock, Forest Grove, Ernest Carr, Portland, and Al Deane, Seattle, received service award medals.

Citations were read by Nestor Barrett, chairman of the PSA service awards committee and certificates and medals were presented by M. M. Phegley, president, at the banquet which followed the first day's three ring circus of lectures and panel discussions.

In addition to Mr. Phegley and Mr. Barrett, PSA officials present included Charles A. Kinsley, O. E. Romig, Floyd B. Evans and A. H. Hilton.

Programs were slanted for the beginner as well as the more experienced photographer in the field of black and white, color and movies. There were also informal discussion panels in these fields.

After formal adjournment Sunday, there were showing of the Oregon Trail International Color Slide Exhibit, sponsored by the Forest Grove Camera Club, and field trips to various points of interest.

One of the largest groups elected to get a pre-view of the Oregon Centennial Exposition and trade fair which opened June 10 and will run for 100 days.

Guiding hand for the convention was that of Charles Getzendaner, district representative for Oregon.

Victoria, B. C., has bid for the 1960 convention.—Gwladys Bowen reporting.

PSA Roundup

Claude Brooks did a commendable job in engineering the Spring Roundup on June 7. Over five hundred people gathered at the Statler and whether it was "Portraiture" for pictorial, "Dreams of Outer Space" in motion pictures, "An Alpine Adventure" by stereo, "Nature Around the World" by Eric Ergenbright, or "Scandinavia" by Floyd Norgaard, they all found something of interest to them. Otto Crader was there as chief projectionist for nature and color. The afternoon program was a remarkable documentary, "The Naked Eye" by Louis Stoumen which featured the life of Edward Weston. This was exceptionally well done, and it was wonderful to see some of the beautiful scenes of the late Mr. Weston so capably portrayed on movie film.—From El Camino News

Santa Barbara Wins In Nature

The Channel City CC of Santa Barbara celebrated the winning of first place in Class A PSA Nature Color Slide Competition early in June.

A large turnout of CC members were on hand to do honors to the seven men whose slides made it possible. Dave Hart was chairman of selection and the others were

Editor: A. H. Hilton, APSA
Route 3, Box 787, Porterville, Calif.

Russ Eckerstrom, Bob Gilliland, Alden M. Johnson, Ernest Smith. Dr. Walter M. Pinkham and Jim Johnson APSA. Second place was won by the Kern Camera Club of Bakersfield with just one point under the Channel City.

Honolulu Bound

At the time of this writing in June, our President Mel and first Lady Margaret accompanied by your Western ed and wife Alice are preparing to leave for the Islands of our 50th State where they will attend the all-Oahu photographers' "Round-up" in July. The Phegleys and Hiltons will visit every island, where they will visit almost all of the clubs and present talks and programs in the interest of PSA.

In The Wind And Sun

Wild flowers were a bit shy on the Colorado and Mojave deserts this year, but an enthusiastic annual meeting of the Wind and Sun Council took place early in May at the Sheep Pass campground in Joshua Tree National Monument.

Bill King of Beaumont, California, was elected council president, Harold Cook, Riverside, and Bob Logsdon, San Bernardino, the two vice presidents; Pearl Shannon, Riverside, secretary-treasurer. Ben Hallberg (Yucaipa), Neil Shipley (West Covina), Elmer Miller (Pomona), Ellsworth Fiscel (San Bernardino), and Burke Maranville (Mentone) were named directors.

A resolution was passed approving the work of the Desert Protective Council, a conservation organization in which Wind and Sun has group membership. A lot of interesting pictures were shot at this outdoor meeting lasting three days, and everyone had fun.—Art Miller reporting.

A Chapter For The Bay Area

Dr. Henry A. Viera, 138 Moss Ave., Oakland 11, California, is interested in the organization of a PSA Chapter in that area. Local PSAers should contact Dr. Viera to help further this commendable movement.—Al Schwartz reporting.

From The Dalles, Oregon

Winding up the fiscal year of The Dalles Camera Club the trophy for the top slide of the year went to Mel Omeg, a PSAer, presented by Joe Kellas. In the black and white print division Walter Willington won the yearly award. Second place went to Lafe Foster and Albert Kollas took third.

In the annual election Jo Einarson was re-elected president, Joe Kollas, veep, Gladys Seufert, secretary. High point award for competitions was won by Jo Einarson in color and Joe Kollas monochrome. Mel Olmstead was elected chairman for the 1960 Golden Opportunity Salon.

Special To PSA Journal

A filled-to-capacity crowd of 216 attended the June 11 annual banquet staged by (Continued on page 10)

SUPER GRAPHIC



A jeweler's-eye view of a Graflex technician examining Super Graphic rangefinder gear before inserting into the camera.

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CANADIANA

Canada's Exhibitors

Black and White

Mid May, I had the pleasure of attending Brantford CC's annual awards dinner where Madame President La Verne Ilsley took over for a third term leadership of one of Canada's most active black and white print groups, plus a sizeable color group for extra measure.

Appropriately, Harry Waddle, Port Dover's print exhibitionist extraordinary, was also a guest of the Brantford Club. Talking to Harry, he reaffirmed what I have heard him say before, that he was just about through with the photographic hobby, was forsaking the lures of the darkroom, in favor of some other form of relaxation. At the moment, I forget which hobby was engaging his new interest, stamp collecting, golf, archery, pinocle, or what not. That doesn't matter. Point is that he was through with the camera for keeps, kaput, finis, or whatever is necessary to emphasise how one is off with one love, and on with a new.

So what? Two days later, the Journal issue containing 1958's Who's Who arrived. Lo and behold, Harry Waddle was top Canadian black and white exhibitor for just about the nth time. How many times I've lost count. Often enough though, this last ten years to establish an all time record for top Canadian performances, which, coupled to his several top world performances in that same period, with total acceptances nearing the 2,000 mark, is a number of decimal points higher than the fantastic.

Harry's 85 acceptances in 40 salons last year was a mere smidgeon alongside some of his earlier spectaculars, but good enough to hold the Canadian crown.

Wally Wood was runner up for the 1958 B & W listing, with 70 prints in 41 salons. Add to this his extra acceptances in color, and nature color, we find Canada's retiring ZD with a total of 92 acceptances in 57 shows.

Canada's designate for ZD, come National Convention time, Jim McVie, Victoria, B. C. scored 46 prints in 21 salons.

Pelle Pete Swenson, Aldergrove, B. C's poultryman, was 1958's newcomer to the list of sizeable exhibitionists in Canada, hanging 55 prints in 36 salons.

J. W. Galloway's Edmonton, showing of 38 prints in 13 salons is particularly noteworthy by reason of its very high average, 2.93 prints per salon, way up top with the leaders in the world listings. Even more outstanding in this respect is the showing of Yseult Mounsey of Montreal, who got the judges nod on 16 prints in 5 salons. This average, 3.2 prints per salon, while on a relatively small total entry, is quite spectacular, and exceeds the P/S rating of 3.00 by Harry Hartley, USA, which heads listing of exhibitors having 40 or more acceptances.

Color Slides

Again, for 1958, as in the previous year, Toronto CC's former President Cliff Pugh

rated Canada's leading color slide exhibitionist, with 102 pictorial acceptances in 41 shows, 8 more acceptances in 3 nature slide exhibitions brought Cliff's slide total to 110 in 44 shows.

Henri Vautelet, Montreal, scored 59 pictorial slides in 40 shows, plus 22 nature slides in 16 shows, for a grand slide total of 81, second highest Canadian performance.

Mildred Morgan, Niagara Falls Color Forum, scored 51 pictorial slides in 55 shows, plus 24 nature acceptance in 19: Canada's No. 3 slide placement with 75 acceptances.

Tied for fourth position with 70 total color acceptances were R. W. Soper, Ontario Northwest CC, Port Arthur, and Dr. Aubrey Crich, Grimsby, Ont. In both cases the combined totals include pictorial and nature slides.

Nature

In recent years it has become customary for Toronto's Mary Ferguson to give leadership in nature slide exhibitionism in Canada. 1958 was no exception. Mary's total of 65 acceptances in 25 exhibitions provided a high average of 2.60 slides per nature salon for the top Canadian performance.

Janet Goodwin, also a member of Toronto Guild for Color Photography, had 29 acceptances in 15 nature shows, while Henry Ruttan, past president of the same organization, scored 35 times in 18.

Western Monochrome Exhibitions

ZD Wally Wood returning from a trip to western Canada reports nothing of an extraordinary nature. He expresses considerable disappointment, however, in finding both Calgary and Vancouver PNE exhibitions have discontinued in monochrome. PNE has discontinued all phases. President Brown of the PNE explains the reason for the cancellation is a desire to provide a more spacious and adequate building for the photography exhibition. Wally Wood's disappointment in the discontinuation of Vancouver's monochrome print exhibit is shared by many other officials and members of PSA, both in Canada and the United States.

PSAers Visiting Europe

This month's Canadiana column is written in the Schweizerhof Hotel, Berne, Switzerland, this year celebrating the 100th anniversary of its foundation. Having been in Europe a month I do not therefore have access to Club bulletins and other sources of PSA information which normally reach my desk in Toronto.

Most Canadians and Americans visiting Europe I find do not plan spending sufficient time in Switzerland to do justice to the tremendous photographic possibilities, the scenic and other attractions which are the finest on the whole continent.

(Continued on page 10)



The world-famous Hasselblad 500 C embodies experience and foresight. Standard lens is Zeiss Planar 2.8/80 mm with built-in Synchro-Compur shutter with EVS scale, speeds B, 1—1/500 sec., automatic and manual diaphragm control, movable depth-of-field indicators.

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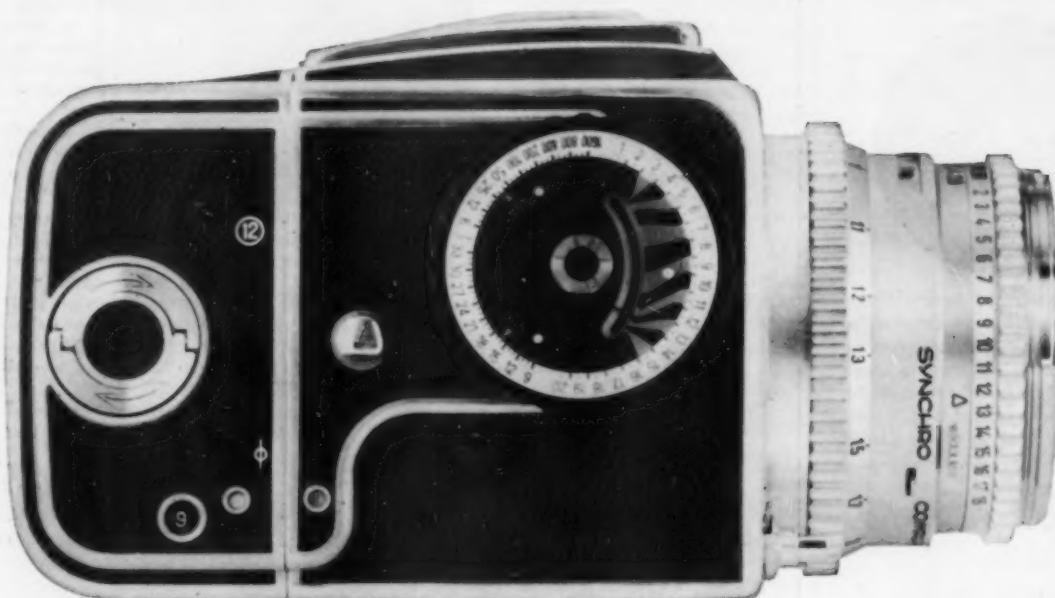
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This being my sixth and most extensive visit to Switzerland, I find a seemingly inexhaustible source of picturesque mountain, lake and woodland scenery, a charming and colorful people in towns and villages of unique architecture.

A good central point from which the visitor can radiate into the surrounding Swiss countryside is the capital of Berne. If you propose a trip to Switzerland any time of year I would suggest you write or personally contact Jack Gauer, manager-proprietor of the Schweitzerhof for 20 years. Mention my name, and an abundance of hospitality will flood around you.

Jack Gauer can assist you in either organizing group, or individual tours of exploration to the noted scenic areas easily accessible by splendid highways surrounding Berne. In addition to this valuable advisory service, the Schweitzerhof Hotel itself is well worth a visit if only to enjoy the sumptuous comfort and outstanding appointments of its guest rooms and to prow! around amidst Jack Gauer's famed and personally collected original paintings and priceless heirloom furniture and decorative items. Here, virtually under one hotel roof you discover the history and the cultural arts of all Switzerland displayed in an elegant setting.

SOUTH OF THE BORDER

Editor: J. L. Zakany
V. Carranza 69, Mexico, D.F.

Top Latin-American Exhibitors 1958

Primeros Exhibidores Latino-Americanos
WHO'S WHO, May Journal (de mayo) shows the following led Latin America: (muestra a los primeros de Latino América, así:)

Black & White	Blanco y Negro
Brazil..... 255	Mexico..... 65
Argentina... 149	Cuba..... 52
Alejandro Wolk, Argentina..... 53	
Manuel Ampudia, Mexico..... 40	
Francisco Aszmann, Brazil..... 37	
Color Slides	Transparencias
MEXICO, 164, 3rd (3°) after (detrás de)	
USA, Canada, J. L. Zakany, 110, 11th in	
world (11° en el Mundo), but 1st outside of	
(y 1° fuera de) USA, Manuel Carrillo, 23.	
Stereo Slides	Estereoscópicas
Mexico, 34, 2nd (2°) after (tras de) USA.	
Uruguay, 17, 3rd (3°) after (tras de)	
USA.	

J. L. Zakany, 29; Eduardo Defey, Uruguay, 17; 1st & 2nd (1° y 2°) outside of (fuera de) USA.

Nature Transparencias Naturaleza
Mexico, J. L. Zakany, 20 accepts.

Guatemala

CLUB FOTOGRAFICO DE GUATEMALA. Has now grown to 72 active members, participating in contests, criticism sessions, lectures, etc., and are planning their 1st Intl. Exhibit for 1960. (Cuenta actualmente con 72 socios participando en concursos, críticas fotográficas, conferencias, etc. y tratarán de llevar a cabo su 1er Salón Intl. en 1960.)

Mexico

This Editor & Wife's last June 13th attended the Honors Banquet of (Este Editor y Sra. estuvieron presentes, el pasado 13 de junio, en el Banquete de Premios del) Photographic Guild of Detroit, where the 1st place trophy for National Members, 1958-59 season, in slides, won for the 2nd consecutive year, was received. (para recibir el trofeo de 1er lugar para socios foráneos, en color, temporada 1958-59, ganado por 2° año consecutivo. Many thanks for courtesies received from: (Muchas gracias por las cortesías recibidas de:) Earle W. Brown, Harold Johnson, Dr. C. J. Marinus, Isadore Berger, Dr. E. Gaynes, Lyall Cross, G. Lehmbeck, L. Dormal & Wives (y Sras.), P. Yarrows, L. Bovair, Dr. John Super, L. B. Dunnigan, & other Guild Members. Then attended the (Presenciaron la) Minneapolis-St. Paul Regional Convention. This Editor's "Hurling the Net" borrowed from PSA Tops VIII, (shown there) to bat for slides forgotten on departure from Mexico City, won an award in the Convention's Slide Contest. ("Arrojando la Red," de este Editor, tomada del programa de "Las Mejores Transparencias de 1958," para suplir las fotos olvidadas al salir de México, ganó un trofeo en el Concurso de la Convención.

MANUEL CARRILLO, PSA. Exhibited a collection of slides before the membership meeting of last June 9th of (Exhibió un coleccion de transparencias ante la Asamblea celebrada el pasado 9 de junio del) Club de Tráfico de México, A. C.

Western Zone News (from page 6)

the Southern California Council of Camera Clubs. They represented nearly every one of the S4C's 67 affiliated clubs.

Dr. Duane Smith started his second year as S4C president, only the fourth president in the Council's 20-year history to serve more than a single term. Elmer Steiner became vice president and Clem Inskip was appointed to his 13th year as secretary. Don Dawkins took over as treasurer.

In addition to a large number of club and individual trophies awarded for outstanding photographic work during the year, Fellowships were granted to Dr. William Trent and Rocky Rockwag, while Associateships were given to Alice Cleaveland, S. R. Giles, Del Hanson, John Scheurer, Robert W. Smith and the president, Dr. Duane Smith. A special service award, only rarely voted by S4C directors, went to Innocencio E. Padua for his outstanding contribution to the Council for the past several years.

Irma Louise Rudd presented her special series of fun slides called "As Others See Us."

The banquet terminated a very successful year in which S4C grew to an individual membership of nearly 1,700 persons, making it again a top-ranking camera club council in the United States.

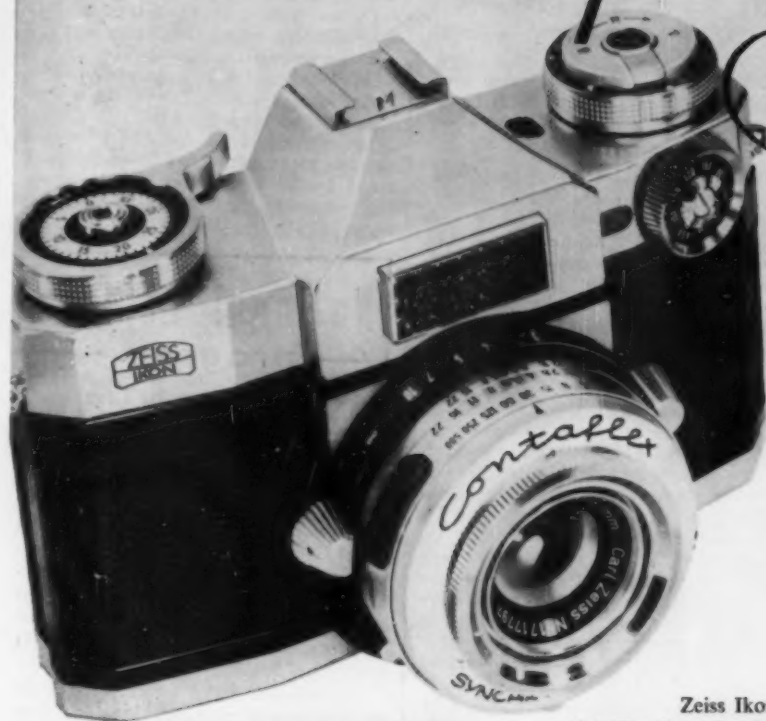
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29. *Big, Blue, and Glossy*, by Earle W. Brown, FPSA. This latest RLP Lecture is a must for the monochrome enthusiast. You are shown the type of picture that benefits the most by the use of this technique. The principals of toning, etching, ferrotyping, mounting, and spotting are well covered. 73 color slides, to bring out the best points of the "B", "I", & "G" prints, are accompanied by a 40 minute tape.

25. *Children As Subjects*, by Dr. John W. Super, APSA. This Lecture will be of equal interest to both monochrome and color shooters. It's an excellent program for "guest" night. Dads and Gramps will get an extra "kick" from this presentation. There is a section on the lighting of young subjects as well as ideas on posing and placement. 64 slides in both monochrome and color with a 45 minute tape.

17. *Filters, Facts, and Fun*, by A. C. Shelton, APSA. This noted camera club speaker presents an outstanding and expert discussion on the way filters work. And, what they are used for. The resultants are well illustrated for both color and monochrome film. This taped lecture takes 50 minutes to run.

10. *Elements Of Color Composition*, by Bernard G. Silberstein, FPSA. This lecture contains the vital facts of color harmony (composition). It is aimed at the more advanced color worker. Color charts and copies of color prints give impact to the principals discussed. 38 color slides with a 46 minute well coordinated commentary.

For a complete list with full description of all RLP Lectures see the latest RLP Catalog.

Orders for Lectures should be mailed at least 45 days before the date of showing.

A service charge is made for each lecture. For clubs which are members of PSA, the service charge is \$5, plus a deposit of \$20 which is returned upon request. Your first order should be accompanied with a \$25 check, to cover deposit and service charge.

Clubs which have not used a lecture and want to order, or want information, or a catalog should write to:

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Mr. Program Chairman! Watch your mailbox for information that will be of great help to you this camera club year.

The end of this month a brand-new, complete Catalog of the PSA Recorded Lectures Program will be mailed to your club's address as it is listed in the PSA Directory. If you are not the person so listed it will be to your (and your club's) advantage to be sure this invaluable tool of all program chairmen is passed on to you promptly.

All 30 RLP lectures are fully described for you in this new catalog. Full directions on ordering and using these lectures are also given. Your own area's RLP Distributor's name and address is also included. Be sure you get your club's orders in early for a better selection. The early orderer is the good Program Chairman who has his programs lined up well in advance.

This direct mailing to your club is a "plus" service that your Recorded Lectures Program Committee is giving you. We are vitally interested in the "well being" of your club's programs.

Many clubs have told us that the use of our lectures has been the saving factor in keeping their programs (and sometimes the club itself) "alive". Local talent can often be quickly exhausted. Also, the nationally known lecturers who have made RLPs can be of vital help to your club's recovery from the bane of all camera clubs—"summer lag."

In all of the RLP Lectures you will be seeing (and hearing about) top notch quality photographic work. The thoughts and ideas of our lecturers will inspire even the "back-row sitters". Whatever the major photographic interest of your camera club—we have lectures to meet its needs and specialty.

Some years ago there was an advertising slogan: "Ask the man who owns one." If your camera club has never "used one" of our lectures then you'd better get out of the minority. There are about 1,200 clubs in PSAdom. A good majority of these member clubs are already users of RLP. So much so, that almost 1,000 lectures were ordered during the past 12 months.

The members of your RLP committee are deeply devoted to the basic principal of RLP—to provide better programs to the member clubs of PSA through projected slides and tape recorded lectures. Every Past-Chairman of the Committee since its inception nine years ago is still on the roster of RLPers. Your club has benefited in many ways in the past by their devotion to this principle (and the rest of the RLPers, too). And, you will continue to so benefit. Some RLPers have worked patiently behind the scenes for many years.

Did you realize that each lecture listed in the catalog represents almost 1,000 slides bound in glass? That comes to almost 30,000 slides as of this writing. Others have worked as hard as the slide binders for you in other parts of our Committees work.

We want you and your club to have the very best possible programs through our services. Contact your Area Distributor whose name and address is on the back of the catalog being mailed to you. Or, if you are an individual member of PSA in a non-member club you can write to Mrs. Irma Bolt, Woodhull, Illinois for a complete catalog. We suggest that you use this as an example of the many PSA Services that go along with club membership. It could be the key factor in getting your club's name on the roster of PSA member clubs.

National Lecture — program —

Noted Indian to Tour

Dr. K. L. Kothary, FPSA, FRPS, FRSA, Hon. EFIAP, Hon. MPS, who is well remembered for his several excellent articles in this publication, will be a featured speaker at our Louisville National Convention in October. The Doctor has been prevailed upon also to lecture under the auspices of NLP to camera clubs and PSA affiliates. He will be in America for about 3 months from September 22nd.

His subjects have covered virtually every phase of photography, including technical (professionally he is a well-known radiologist) and we have had the opportunity to choose the best of his vast repertoire. During his first visit to our country, he will combine his famous lecture on pictorial photography with his color lecture which depicts Typical or Personal India. You will see pictorial photographs in both monochrome and color of festivals, places, faces, landscapes, architecture, sculpture and dances of India. So that in addition to learning Dr. Kothary's secrets of pictorial photography, we may also gain an insight into the way of life in India.

While establishing a distinct type of photographic pictorialism, he has received a 4 Star rating in PSA with over 500 acceptances. He was top Indian exhibitor during the years of 1953 through 1957, and has had a One Man Show of 101 prints exhibited at the Indian Institute of World Culture in Palampur, as well as in Ashram, Maharastra, Allahabad, Lucknow and Pondicherry.

Inasmuch as Dr. Kothary will be in great demand, we will be forced to make lecture dates on a "first come, first served" basis, subject to traveling time and conditions. His tentative schedule

shows that he will be in the East and Southeast prior to and immediately following the Louisville Convention. He will then travel through the Northeast, the Central and Middle West and South, and will depart from the West Coast in the latter part of December.

All PSA clubs along the tentative route have been notified of the opportunity to have this internationally known speaker on YOUR program. Immediate response is suggested. Get in touch with Drake DeLanoy, APSA, ARPS, Chairman, National Lectures Program, 50 Valley Road, Montclair, N. J.

Louis To Tour

Maurice H. Louis, FPSA, will make a limited NLP tour through the northeastern states between mid-September and late October. He will present his ever-popular lecture, "Practical Pointers on Photographing Children." Louis, a New York professional portraitist, writer and teacher, drove 28,000 miles between 1952 and 1954, to cover most of the United States on his two previous NLP tours.

The schedule follows:

Sept. 21 Toledo (Ohio) C.C.
 Sept. 23 Photo Guild of Kalamazoo, Mich.
 Sept. 25 Open
 Sept. 28 Bendix C.C., South Bend, Ind.
 Sept. 30 Shelby C.C., Shelbyville, Ind.
 Oct. 2 Tripod C.C., Dayton, Ohio
 Oct. 13 Charleston (W. Va.) C.C.
 Oct. 15 Tri-State Council, Washington, Pa.
 Sept. 19 Youngstown (Ohio) P.S.
 Oct. 21 Delaware Valley Council, Philadelphia, Pa.
 Oct. 23 Maryland Council, Baltimore, Md.

Louis will also attend the organizational meeting of the Pittsburgh, Pa., PSA Chapter, to be held on the afternoon of Saturday, Sept. 21. He will present a short program, "Portrait Critique."

Bielenberg Tour

A fall tour by the Rev. Herman Bielenberg, FPSA, is planned to start about Sept. 20 in Wisconsin, then through Illinois and Iowa, headed for Louisville. After the convention he will start working back to St. Louis, then to the New York City area until Nov. 24. A trip to California, with lecture dates en route, is planned for the early months of 1960. Clubs desiring to make bookings should write him direct at 8 Branch St., Warren, Penna.

• • •

There is a logical reason for thumbspots. With your thumb on the spot of a standard (3½x4) slide, the other bottom corner rested on your hand and you could make sure it was right side up.

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Kilfitt lenses are marvels of craftsmanship in design, engineering and performance. Brilliant, often unique, in design . . . optically and mechanically superb . . . resolution and correction of legendary quality . . . these are only a few of the reasons why the world's great and technically knowledgeable photographers choose Kilfitt lenses and why you should, too. Ask your dealer to show you the Kilfitt Basic Kilar System, permitting you to fit one lens on many different types of cameras* . . . the amazing and unique Kilfitt Makro-Kilars with extreme focusing range . . . the Kilfitt Test Plate supplied free with each long lens and made by the factory with the lens you buy as positive proof of its incomparable quality. Long Kilfitt Kilars come in focal lengths from 150 to 600 mm., \$164.50 to \$599.50; Kilfitt Makro-Kilars, 40 and 90 mm., \$119.50 to \$199.50. For a handsome 2-color booklet on the complete Kilfitt line, send 10¢ to address listed below.

*Adapters, flanges and reflex housings are available to fit the Alpa, Canon, Consol, Contax, Edixa Reflex, Exa, Exakta, Hasselblad, Hexacon, Leica, Miranda, Pentacon, Praktica, Praktiflex, Praktina, Rectaflex, Topcon, Tower and similar still cameras; Arriflex, Cine-Kodak Special and all C-mount 16-mm. and 35-mm. movie cameras.

Kilfitt products are made in West Germany

Kilfitt

and sold in U.S.A. by all leading dealers

KLING PHOTO CORPORATION

257 Fourth Avenue, New York 10, N. Y. 7303 Melrose Ave., Hollywood 46, Calif.

psa news

New Activities Started By Two Divisions

Important new activities have been started recently by two PSA divisions, Photo-Journalism and Pictorial. Growth of P-J in recent years and the expressed desire of the members to learn and improve their techniques has inspired the formation of an Educational Committee under the leadership of Joseph A. Bernstein. PD's Salon Workshop has responded to the interest in color printing shown by PD members with the addition of Color Print Groups.

In the program being started by P-J, members will plan and prepare either a photo-story or a photo-essay. The pictures, with captions and story will be submitted in draft form to Mr. Bernstein who will pass them on to an editor for review and suggestion. The material is returned to the member who proceeds on the suggested basis to put his material in final form. A contest, closing April 20, 1960, will be the meeting place of all final drafts. A second contest is also being planned but details are not yet available.

To assist the members of P-J Division, a series of articles on photo-journalism has been started in the Division's bulletin, *The Photo-Journalist*. Other PSAers who are interested in this type of photo activity should get in touch with Joseph A. Bernstein, 353 W. 56th St., N. Y. 19.

The Color Print Groups of the Salon Workshop will be operated like the b&w groups except that the groups will be smaller and the print deadline longer to allow for the added problems of color printing. The Master who heads each group lends one of his color negatives which is circulated to each member in turn. When all prints are in his hands the Master comments on them, picks what he considers the best three prints for the Certificate of Award. All the prints are then circulated with the comments and a print made by the Master for comparison. The fee is \$1 per group and information may be obtained from John T. Caldwell, Jr., Director Salon Workshop, P.O. Box 4682, Fondren Sta., Jackson, Miss.

PSAers who are not members of either P-J or PD may join these Divisions by payment of \$1.25 annual dues to either the director of the activity or to Headquarters. In either case the check should be made out to PSA.

Indians Seek Books

The Federation of Indian Photography is establishing a central library service for members and clubs throughout India. Most of the clubs are not in a financial position which would enable them to buy books. The F.I.P. plans to circulate book boxes which can be rotated among the clubs and supply the need for information. They have asked Ray Miess, PSA International Affairs Committee Chairman to spread the word of their needs in order that PSAers with surplus books, either new or old, will know where they can be put to immediate use. Gifts of books should be sent to Mr. Devi Prasad, H. T. Sangh, Sevagram, Wardha (India). All donations will be acknowledged with a receipt and through the official journal of F.I.P.

PSAer promoted

Robert W. Brown, APSA, formerly manger of the Editorial Service Bureau of Eastman Kodak, has been promoted to assistant advertising manager according to an announcement by another PSAer, W. B. Potter, vice-president and director of advertising of Kodak. Brown will be responsible for special advertising projects and will continue to manage the editorial service bureau. Before joining Kodak in 1941 he was camera editor of the New York Times.

OFFICIAL BUSINESS

President Phegley called to order the spring meeting of the Board of Directors at the Detroit Regional Convention May 25, 1959 at the Hotel Henrose. A majority of the members were present.

The minutes of previous meetings and monthly financial reports received approval.

Officer's meetings are to be continued as a method of conducting official business until the Louisville convention. Arrangements for holding the 1962 annual convention at San Francisco, Calif. August 14-18 with the newly constructed Jack Tarr Hotel as headquarters were approved.

The invitation to hold a regional convention in Tacoma, Washington at the Hotel Winthrop in June of 1961 was approved.

Scholarship Winner



Donald R. Lehmbeck, 148 Sanders Road, Buffalo, New York, has been selected by the Scholarship Committee of the Photographic Society of America as the winner of the 1959 PSA Scholarship to the Rochester (N. Y.) Institute of Technology.

Mr. Lehmbeck graduated this year from the Bennett High School, Buffalo, with a scholastic grade of over 95%. He was president of the high school photography club and photographic co-editor of the school year book. For the past two years, and while still in school, his interest in photography as a hobby led to a side-line business in photography.

The probable date of the 1960 Annual Convention at Houston, Texas will be October 13-17.

The following resignations and appointments until October 1959 were recognized by the Board:

Services Vice President Conrad Hodnik APSA of Chicago to replace W. E. Chase.

Recorded Lectures Program Chairman Charles L. Martin of Excelsior, Minn. to replace Fred H. Kuehl, APSA.

International Exhibits Chairman Fred Reuter of Pittsburgh to replace Mary Kay Kinnard, APSA.

The office of Membership Vice President, newly approved by the National Council, was filled until the Louisville Convention by the appointment of L. B. "Red" Dunnigan, APSA, Royal Oak, Michigan, by President Phegley. This appointment received board approval. The By-Laws of the Society were amended to include this office by a unanimous vote of the Board.

The membership committee was discharged as a standing committee with a vote of appreciation. A special membership committee under the jurisdiction of the newly appointed Membership Vice President was authorized. President Phegley appointed Harold

NATURE DIVISION

Award of Merit

★ ★ ★ ★ ★

B. J. Kaston

★ ★ ★ ★ ★

John A. Collis Emil Muench

Sandra R. Thaw

★ ★ ★

William J. Barrett Alvin Richard

E. R. Degginger Mary S. Shaub

P. Moscatiello Joseph M. Steele

Oscar F. Stewart

★ ★

Willis Basye Janice Goldsmith

Donald D. Burgess W. C. McCormack

Betty Dimond Beatrice Petersen

Fred C. Ells Elizabeth B. Ransom

William H. Trent

★

John R. Hogan Harold E. Kuhlman

Eleanor Irish Ernest L. O'Brien

Floyd A. Irish Leona Piety

Harry S. Jones B. M. Shaub

Marguerite V. Jones Kenneth D. Sloop

Adin B. Wimpey

★ ★ ★ ★ ★

Johnson, Detroit, Michigan, as Chairman of this committee to serve until the Louisville convention.

Verbal reports or comments were received from the various Zone Directors, Division Chairmen, and Committee Chairmen present. Among the various items discussed were:

The course on motion picture photography now featured in the Journal, the newly organized permanent color slide and print collections by the Nature Division, the Pictorial Division's newly organized color print salon workshop, a new Camera Club Guide on the subject of Camera Club Schools, the continuation of Rev. Boyd Little and Rev. Herman Bielenberg on the National Lectures Program and the addition of Otto Litzel and Dr. M. L. Kothary as new speakers on the program, and the change in name of the old PSA Standards Committee to "PSA Uniform Practices Committee."

The next meeting of the Board will be held Tuesday, October 6, 1959 at Louisville, Kentucky.

O. E. ROMIC, FPSA, Secretary

P-J Offers Salon Medals

International salons within the continental United States holding separate sections for photo-journalism, may apply for a Gold Medal as top award.

This recognition is available for both black-and-white and color-slide entries in sequences or single slides. Salon chairmen should write Alfred C. Schwartz, APSA, 38 Avis Drive, New Rochelle, N. Y., who is chairman of P-J Honors and Awards Committee.

Convention Tips

If you haven't sent your registration in yet, we'd suggest you get it off at once. You can cancel if your plans change before Sept. 30.

But who wants to cancel? A top notch program, hundreds of PSAers, old and new friends, trips, picture opportunities, a little business, but 90% fun and a good chance to learn something new.

If you are not a PSAer, you are still welcome and so are your wife (or husband) and friends.

Two high spots on the general program will be Don Nibbelink's "Around The World In 80 Minutes" which he is now shooting, and Maslowski's wildlife films, both on evening programs.

In addition to the programs sponsored by the Divisions, there will be Division dens with special exhibits and activities as well as a place to meet your friends, rest and chat.

Requests for Registration Forms and Room Reservation Cards should be sent to Mr. Heber E. Johnson, 1405 Kentucky Home Life Building, Louisville 2, Kentucky.

If you've never been to a PSA Convention before just remember you don't need a special introduction to anyone, your badge is your *entre*, your introduction.

The Print Exhibit will be hung in the hotel and the slides and movies will be projected at intervals. Consult your program when you arrive and plan your whole stay.

If you're taking the pre-convention trip on Tuesday, better plan to arrive Monday night, the buses leave early. And you'll have plenty company no matter what the hour of your arrival.

Send In Your Registration—NOW 1959 PSA CONVENTION LOUISVILLE, KY. • OCTOBER 7-8-9-10

Name _____ Last Name, Please Print or Type First Name Initial

Address _____

City _____ State _____

Spouse's name, if attending _____

Circle Division Membership	PSA Honors	No. of Tickets	Amount
C J M N P S T			
FAMILY For duration of Convention (Self & spouse only)		\$8.00	
INDIVIDUAL For duration of Convention		\$6.00	
DAILY, FAMILY For days circled Oct. 7 8 9 10	Per Day	\$3.00	
DAILY, INDIVIDUAL For days circled Oct. 7 8 9 10	Per Day	\$2.00	
EVENING, INDIVIDUAL	Per Evening	\$1.00	
HONORS BANQUET		\$5.50	
PRE-CONVENTION OUTING (including lunch) MY OLD KY. HOME, LINCOLN MEMORIAL AND FORT KNOX Oct. 6		\$6.50	
FIELD TRIP (including lunch) BLUE GRASS HORSE FARMS Oct. 8		\$6.00	

Is this your first convention Yes ☐ No ☐ Total Amount Enclosed

Your Convention Address (Give information upon arrival)
Kentucky Hotel ☐ Room _____
Other _____ Phone _____

NO CANCELLATIONS WILL BE ACCEPTED UNLESS RECEIVED ON OR BEFORE SEPTEMBER 30, 1959.

Enclose check or money order payable to PSA Louisville Convention and mail to Heber E. Johnson, 1405 Ky. Home Life Building, Louisville 2, Ky.

1959 National Convention, Photographic Society of America

Louisville, Kentucky, October 6, 7, 8, 9, 10.

Advance Convention Program

Tuesday, October 6

8:00 A.M.

Registration opens

9:00 A.M. to 5:00 P.M.

PRE-CONVENTION OUTING

Bardstown, Ky., My Old Kentucky Home
Hodgensville, Ky. Lincoln's Birthplace
Fort Knox, Ky. GOLD

8:00 to 10:45 P.M.

Convention Opening Meeting

Progress Medal Award

National council and membership meeting.
Zone, district, and area representative
meetings.

Wednesday, October 7

9:00 to 10:15 A.M.

The Care and Feeding of the Photographic
Model by Wm. A. Bacon, APSA.

Highlights of the Philadelphia Convention.

Narrated by Jean Edgecumbe.

Tops in Stereo by Ruth Bauer.

How to Plan and Write Scenarios by G. W.
Cushman, APSA.

10:30 to 11:45 A.M.

The Art of Pure Seeing by Dr. James Jay.
Contrast Control by Norman R. Brown,
APSA.

Marine Photography Along Pacific Shores
by Dr. Willis M. Basye.

Color Temperature by Allen Stimson,
FPSA.

1:15 to 3:00 P.M.

Travel Photo Essay by Ina Lank

EMDE Sequence Awards by Tracy Weth-
erby.

Frescon Control Process by Willard Carr,
APSA.

Stereo Slide Exhibition

Various forms of film continuity and how
to achieve them. Panel Program: Marg-
aret Conneely, APSA, J. Ruddell, C. J.
Ross.

3:15 to 5:00 P.M.

The Amateur and the Art Film, by Peter
Gibbons.

Sunrise by Charles Rosher.

Three Decades of Salon Exhibiting by
Aubrey Bodine, APSA.

Denizens of the Desert by Robert L.
Leatherman.

Sunday Features by Thomas V. Miller.

7:30 to 9:00 P.M.

Color Slide Exhibition

Stereo "EMDE" Awards

9:15 to 10:45 P.M.

Waterways Wildlife by Karl Maslowski.

Thursday, October 8

7:30 to 9:00 A.M.

Techniques Breakfast-Terrace Room

9:00 A.M. to 5:00 P.M.

ALL DAY OUTING, Kentucky Blue Grass
Race Horse Farms, Lexington, Ky.

7:30 to 8:30 P.M.

Diamonds from Dust

India-A Portrait in Color by Dr. K. L.
Kothary, FPSA, Bombay, India.

8:30 to 9:00 P.M.

Houston Convention Program

9:15 to 10:45 P.M.

Out of This World by LaVerne Bovair.

Friday, October 9

9:00 to 10:15 A.M.

Experiments in Color Expressionism by
Olive Benzel.

Photographing Glass and Other Objects

D'Art by Helen Erskine.

Camera on Nature by John Englert, APSA.

Motion Picture Division Members' Meeting

10:30 to 11:45 A.M.

People As I See Them by Clifford Pugh,
APSA.

What About Exposure Indexes by Louis
J. Parker, FPSA.

An Approach to Better Travel Filming
by Vincent Hunter, FPSA.

Cashing in on Photo-Journalism by Lin
Caulfield.

Noon

Color Division Luncheon

1:15 to 3:00 P.M.

Creative Ideas for Pictures Indoors by
Jean Elwell, FPSA.

Stereo Slide Clinic-Moderator, Pearl John-
son, Stan J. Nowak, J. P. Jensen, An-
thony Bruculere, Seton Rochwite, Jose
L. Zakany.

Let's Make A Movie by James P. Dobyns,
FPSA.

3:15 to 5:00 P.M.

Around the World With PSA Compiled by
Anna Hatcher. Narration by Rev. Her-
man Bielenberg, FPSA.

Natures' Specializations by John and Lil-
lian Walsh.

Nature and The Hand of Man by Charles
and Velma Harris.

Stump the Experts (a Panel Program) Mod-
erator-John Fish, FPSA; Panel-Edgar
A. Hahn, John R. Kane, Earle W.
Brown, FPSA, Les Buckland, Drake
Delaney, APSA, Ira Current, FPSA,
James P. Dobyns, FPSA.

Time Lapse Photography by Jack Ruddell.

Friday (cont.)

6:00 to 7:30 P.M.

Stereo Division Dinner

Motion Picture Division Dinner

7:45 to 9:15 P.M.

Around the World in Eighty Minutes by
Don Nibbelink, FPSA.

9:30 to 11:00 P.M.

Motion Pictures Division Ten Best and
Gold Medal Winner.

Saturday, October 10

7:30 to 9:00 A.M.

Pictorial Division Breakfast

9:00 to 10:15 A.M.

Putting Quality into Your Prints by Earle
W. Brown, FPSA.

Nature Slide Exhibition

Syncro-Sound Advice by Dr. C. Wells
McCann.

Gadgets by Dan Fulmer, APSA.

Patterns by June Nelson, APSA.

10:30 to 11:45 A.M.

All About the Color Negative System by
Les Buckland.

Stereo Slide Exhibition

How to Light for Large and Small Sets,
Portraits, and Close-ups by Albert
Bahcall.

Pictorial Portfolio Conference by Barbara
Sieger, APSA.

Noon

Nature Division Luncheon

1:15 to 3:00 P.M.

A Short Course in Color by John W.
Doscher, FPSA.

Photo Essay Workshop by Jack Kenner,
APSA.

Pictorialism Simplified by Dr. John Super,
FPSA.

Showing of Motion Picture Divisions Run-
ners Up Film.

3:15 to 5:00 P.M.

Salon Success With Color Prints by Drake
DeLaney, APSA.

Nature Slides on Trial (A Panel Program)
Moderator-H. W. Greenhood, APSA.

Ludwig Kramer, APSA, Alfred Renfro,
FPSA, George W. Robinson.

Color Slide Exhibition

Review of Motion Picture Division's Ten
Best Films.

6:00 to 7:00 P.M.

Cocktail Hour

7:00 to 10:00 P.M.

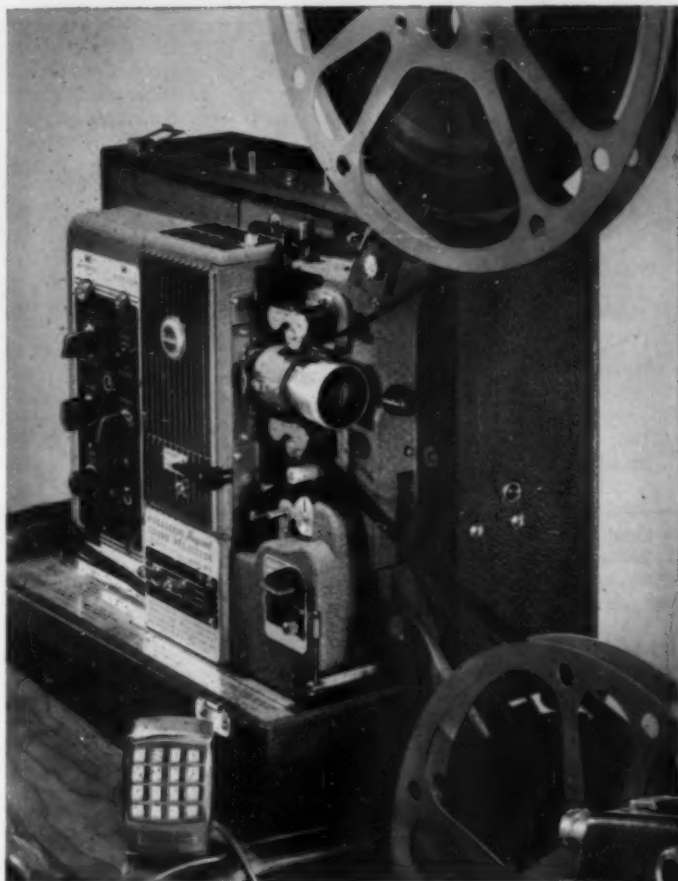
HONORS BANQUET-in Flag Room.

make your own sound movies

Here is superb 16mm equipment. With the Cine-Kodak K-100 Turret Camera you have the precision, the lenses, and the controls to bring out your greatest movie-shooting ability.

With the Kodascope Pageant Sound Projector, Magnetic-Optical, MK4, you record your own sound magnetically with complete editing freedom to erase and re-record and to blend in music as you wish. Your movies are projected with pure color-brilliance and tone fidelity.

With K-100 and Pageant equipment you can take, make, and show sound movies equal to the finest amateur- or professional-made in the 16mm field.



◀ THE KODASCOPE PAGEANT SOUND PROJECTOR, MAGNETIC-OPTICAL, MODEL MK4

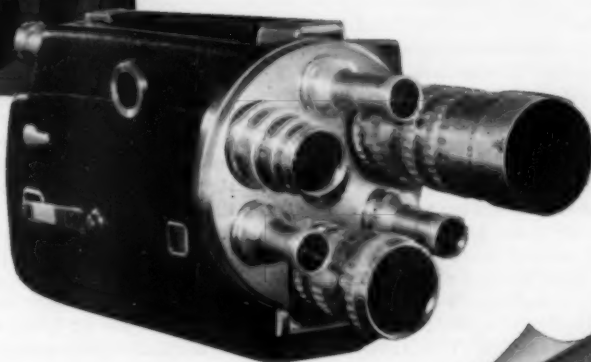
- Records and plays back magnetic sound. A magnetic stripe can be added to any 16mm film—old or new. (Kodak Sonotrack Coating is 2.8 cents a foot, list.)
- Has individual volume controls for phono and microphone inputs, making it easy to mix voice and music.
- Locking device prevents accidental erasure.
- Plays standard optical sound tracks, too.
- Comes with powerful 10-watt amplifier.

In addition, the MK4 has all the regular Pageant features: 2-inch f/1.6 Ektanon (Lumenized) Projection Lens, 750-watt lamp, 2000-foot film capacity, convenient folding reel arms with belts attached for easy setups, 8-inch speaker in baffled enclosure, lifetime lubrication, single-case construction. List price, \$850 with microphone.

THE CINE-KODAK K-100 TURRET CAMERA ▶

- 40-foot film run on one winding.
- Full speed range—from 16 to 64 frames per second.
- Choice of 7 Kodak Cine Ektar Lenses, 15mm to 152mm.
- Matched telescopic viewfinders.
- Provision for hand crank for fades, dissolves.
- Accepts auxiliary drive shaft for electric-motor drive.
- Easy-loading, fully accessible film gate.

Cine-Kodak K-100 Turret with 25mm f/1.9 Ektar Lens is \$337.
Other lenses extra. Single-lens K-100 from \$299.



Prices are list and are subject to change without notice.

Kodak
TRADE MARK

EASTMAN KODAK COMPANY, Rochester 4, N. Y.



New Kodak High Speed Ektachrome Film



Daylight Exposure Index 160! Superb Color Quality! No Increase in Grain!

Imagine color with a basic sunlight setting of 1/250 at *f*/16! Color that invites you to make available-daylight studies indoors, *hand held*! Color that gives you depth-of-field to spare—even when you're working close up or shooting telephoto. *Kodak High Speed Ektachrome Film.*

Outdoors in the rain, with sports cars flashing by in a whirl of spray, you can shoot at 1/500 at *f*/2, even with a meter reading of EV 11.

Indoors (at a circus, for example) High Speed Ektachrome gives you both the speed and depth-of-field you need for breath-taking telephoto shots of the spotlighted man on the flying trapeze.

For racing cars or racing people, High Speed Ektachrome is a winner. Only thing to get accustomed to is the almost unbelievable fact that this is *color* you're shooting so freely.

Now, how will your color look projected on your screen?

Answer: You'll see magnificent quality. Despite the great increase in speed, you'll see *no increase in grain*. You'll see long scale to hold shadows and highlights... and superb definition to bring details crisply to your screen.

Whites are clean. This is important because frequently white is the key, the *accent* that makes or breaks the picture.

Greens are pure. In nature, the shades of green are almost endless; here again, the fine color quality of High Speed Ektachrome Film gives you a hand.

Reds are rich, but never exaggerated. Yellows are glowing, beautiful.

Quality without compromise... yours in this fabulous new color film with daylight index of 160... and yours in new Kodak High Speed Ektachrome Film, Type B, as well, with *tungsten* index of 100.

You have *three* processing choices, too—instant processing at home in your own darkroom... processing by an independent lab... or processing by Kodak itself.

The film to ask for is Kodak High Speed Ektachrome Film, *Daylight Type*, with exposure index 160... or *Type B* with exposure index 100 *tungsten*. Just \$2.50, for 20-exposure No. 135 magazines.

*For the technician: High Speed Ektachrome, Daylight Type, gives you a basic exposure setting of 1/250 at *f*/16 in sunlight.*

High Speed Ektachrome, Type B, is balanced for 3200 K; you employ the usual filters to balance for photoflood and photoflash. Typical available-tungsten-light exposures in sports arenas, theaters, other interiors, with 30 to 40 foot-candles incident illumination, will be about 1/50 at *f*/2. Typical flash settings, using the 81C filter, would be 1/30 second with M2 bulbs and guide number 120; 1/100 or 1/125 with M5, 5 or 25 bulbs and guide number 150.

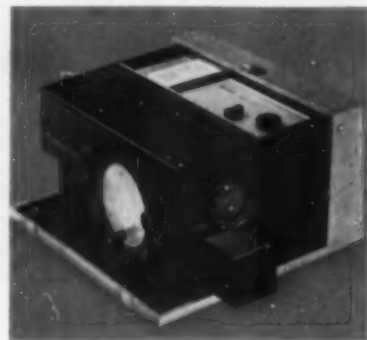
Auto-magic

Even Merlin and Houdini would be impressed with a Kodak Cavalcade Projector. You turn it on—it does the rest!

No magic involved—just competent 20th-century engineering by some of the best designers in the world. Not only does a Cavalcade Projector change slides all by itself at 4-, 8-, or 16-second intervals, it also preconditions them gently with warm air so that your pictures stay in focus. It lets you set the pace yourself, remotely by push button, or by hand—using the advance-wheel. The advance-wheel also lets you interrupt or repeat slides at any time, as often as you like, and—with the editing ejector—lets you switch slides, make changes or corrections in the sequence without even taking the tray out of the projector.

You get all these standard automatic features on any model of the fabulous Kodak Cavalcade Projector. If you pick the low-cost Cavalcade Model 520, your lens is the sharp 5-inch *f*/3.5 Kodak Projection Ektanon. You have 500-watt screen brilliance, plug-in socket for remote control cord (an optional extra)—all for the amazingly low price of \$124.50!

The deluxe Model 500 Cavalcade Projector gives you the added power of a



brilliant 5-inch *f*/2.8 Kodak Projection Ektanon Lens and extra flexibility with an instant hi-lo switch for 300- or 500-watt power. It includes a 12-foot remote control cord, leveling foot, and more luxurious case finish. Even so, the price is still just \$149.50, for the most complete color-slide projector money can buy!

Thrifty Model 520 or deluxe Model 500, the Kodak Cavalcade Projectors are the most satisfying of all automatic projectors. Ask your Kodak dealer to put one through its paces, and see for yourself.

DAYLIGHT **160**



DAYLIGHT **160**



New '35' with Electric-Eye Control!

KODAK AUTOMATIC 35mm CAMERA



- Fully automatic electric-eye sets the lens!
- $F/2.8$ to $1/32$... ASA 10 to 160
- Makes every day picture-perfect

There's a new kind of picture-pleasure waiting for you—in this new automatic aim-and-shoot camera.

Wherever you are... whatever the subject... your Kodak Automatic 35 Camera reads the light and governs the lens automatically.

This camera brings you a new kind of picture-taking freedom. Freedom from even having to think about exposure. Freedom for important things—the pose, the lighting—because the camera handles the mechanical chores. Freedom of action—to move from sun to shade, from indoors to lighted interiors—without touching the lens.

It's all yours with this all-new, dependable, capable, versatile 35. At your Kodak dealer's right now—\$84.50.

DETAILS • Kodak Automatic 35 Camera: Film: No. 135, 20- or 36-exposure magazines • Lens: Kodak Ektanar 44mm $f/2.8$ with rare-element glass, Lumenized • Exposure Control: Fully automatic photoelectric for daylight; manual for flash; "Manual" and "low light" signals in finder • Shutter: Kodak Synchro 80, automatic cocking; $1/40$ and $1/80$ sec.; flash synch for M2, M5, M25, 5 and 25 bulbs, and electronic • Focusing $2\frac{1}{2}$ ft. to "Inf"; zone settings for Groups, Scenes, Close-Ups • Film Operation: Fast single-stroke advance; automatic windoff • Photo Aids include field case, Series 5 filters, close-up lenses, flashholders.

AUTOMATIC BROWNIE!

New Brownie Starmatic Camera...fully automatic electric-eye exposure control sets the lens...for only \$34.50!



Here's the first automatic Brownie Camera...complete with fully automatic electric-eye control for all popular 127 films, black-and-white and color...complete with sharp, color-corrected 3-element $f/8$ lens...for only \$34.50!

Wherever you are... from dawn to sunset... in sun or shade... all you need do is pick your subject, aim, and shoot. The electric eye measures the light and controls the lens opening—for pic-

ture-perfect exposure every time!

The Brownie Starmatic Camera is complete with manual override for flash shots... direct Kodalite flash fittings... synch for popular midget bulbs... automatic "manual" and low-light signals... automatic double-exposure prevention... smart, compact styling... even a neckstrap!

And the price for all—only \$34.50!

See the new Automatic Age products from Kodak today. Ask your dealer to show you the fabulous Kodak Cavalcade Projectors... the Kodak Automatic 35, first precision 35mm camera with fully automatic electric-eye control... and the amazing Brownie Starmatic, with automatic electric-eye at only \$34.50!

Prices are list and are subject to change without notice.

Kodak

EASTMAN KODAK COMPANY, Rochester 4, N. Y.



The sun rising 85% eclipsed by the moon over the Continental Divide at Butte, Montana, on July 9, 1945. Camera fans can film a similar spectacle, followed by total eclipse a few minutes later, from eastern Massachusetts on October 2 this year. (Photo by author.)



©General Drafting Co. Inc., map courtesy Esso.

Although the path of sunrise eclipse on October 2 includes all of Boston to the south, and Nashua, New Hampshire, to the north, the brief duration of totality shortens the farther away an observer is from the center line shown on this map. Maximum eclipse on the United States mainland is at Salem, where the sun's disk will be blotted out for 55 seconds, commencing at 6:50 A.M., Eastern Daylight Saving Time.

Filming The Solar Eclipse

by Peter A. Leavens

A total eclipse will darken the sunrise in eastern Massachusetts on October 2, providing a phenomenal horizon spectacle for visual enjoyment and photography. Fast moving changes as the moon's shadow descends and starts heading out across the Atlantic Ocean are going to require electric eye exposure control; here indeed is a major astronomical show for the new era of camera automation.

Light meters should be pointed right at the sun until totality has ended. The photocells will direct a realistic portrayal of dazzling early partial stages, although if the air is crystal clear, neutral density filters could be added for a few bright moments. Equipment buffs with mechanically coupled apertures will have it easier than those who must match indicating needles manually, or hustle to set the diaphragm from separately taken readings. It is advisable to stick with a selected, rapid shutter speed until the quick switch to something much slower (not exceeding one second because of the earth's rotation) for what may be seen of the solar corona during total eclipse.

The best pictures will be scenic, recording the event as watched over attractive land or seascapes. This in turn enables using telephoto lenses of standard focal lengths rather than the much greater magnification which would be needed for adequate sized images of the sun alone. While the eclipse path covers all of Boston to the south, and Nashua, New Hampshire, to the north, the brief duration of totality shortens the farther away an observer is from the center line. Optimum viewing on the United States mainland is

at Salem, Mass., where the sun's disc will be blotted out for 55 seconds, commencing at 6:50 A.M., Eastern Daylight Saving Time, only ten minutes after the crescent sunrise in an extraordinary dawn.

Color film is definitely suggested to reproduce all of the unusual sky hues; probably index 32-Kodachrome, Ektachrome, Anscochrome regular, will yield the best average. However, unless misty conditions dim totality, the more moderate rating of Kodachrome and Ansco Moviechrome might be advantageous for movie makers restricted of course by the desirability of shooting at normal operating speeds. High Speed Ektachrome and similar super emulsions are really not called for, since considerable illumination spreads in around the slender lunar umbra cone.

Still pictures of better contrast between sun and horizon than are obtainable in single shots can be achieved by the following technique, which will appeal also to observers in northeastern states outside the total track who nevertheless wish to make photographs of the partly eclipsed sun rising. With the camera firmly aimed and locked in position, a horizon silhouette is underexposed by one stop just before sunrise. Next, about five or six minutes after it comes up, the sun is snapped on the same film, slightly overexposed. The tenuous total phase is better on a different negative, to avoid washing out of detail by any prior sky image, and inasmuch as longer exposures then will reveal the foregrounds anyway.

Testing verifies that telephoto accessories up to the 6-inch on 16mm motion picture cameras, and any



Rapidly changing events as the eclipse nears totality will command use of electric eye cameras like this 16 mm Bell & Howell 240-EE for exposure control.

smaller equivalent for 8mm, will include the totally eclipsed sun and reflecting ocean off Salem in the field of view. A stunning film section is possible with one of the popular variable focus, "zoom" lenses.

Starting the run perhaps ten or fifteen seconds before totality at the shortest focal length, a slow sweep to full enlargement is made when total eclipse begins. Regardless of glare at first, the diaphragm should be kept wide open throughout the scene, to capture the natural impact of terrestrial nightfall. Camera sighting is fixed immediately in advance by centering the sun in the lens finder at longest focus position, and securing the tripod.

Outside the zone of total eclipse, the magnitude reaches 97% at Portland, Maine, and the sun rises 93% hidden at New York, 82% at Philadelphia, 69% at Washington, 64% at Richmond, Virginia, 53% at Raleigh, 41% at Cleveland, 35% at Columbia, South Carolina, and just 14% at Atlanta. Series pictures on a single negative of the waning phases should be exposed exactly every five minutes. For elapsed-time movies, the shutter is tripped precisely each second over a six-minute take. The basic exposure for the sun on Verichrome Pan film between two hours after sunrise, and equally before sunset, is 1/125th second, at f/32, employing a Kodak number 4.0 neutral density filter. This will have to be increased with the sun at low altitude to an understandably unpredictable degree contingent upon what ever local weather prevails.

The next total solar eclipse in America will be on July 20, 1963, also in New England! But space age camera fans going abroad can get a beauty, with totality lasting 2½ minutes, that traverses southern Europe on February 15, 1961.

Something Old, Something New—

(Maybe new to you, but old to PSA)

My, what a hooraw as so many climb on the bandwagon waving color prints! You'd think nobody, but nobody, ever saw or made one. And all the time there has been listed on the Services Page, way back, "Color Print Competition." Which proves again that PSA is up and coming and in tune with the times.

You couldn't expect a print maker to acknowledge this fact, but there were colored photographs before there were prints! Doubt that? Look at any good collection of Daguerreotypes and note that quite a few have tinted cheeks, lips and blonde (yellow) hair. Ambrotypes were given these delicate touches, too.

And brother! What the colorists didn't do to those chromos the back road peddlers foisted on farm families around the turn of the century! (And still do.)

Now we can all agree that as the craft separated into professional and amateur categories, especially in exhibitions, about 60 years back, the amateurs became more arty and less commercial, and started to frown on the application of pigment to their paper prints, though they did continue to apply color to their beautiful lantern slides. That died away, though, when enlargers and enlarging paper improved along with the spread of electricity into homes. The pros continued

to hand-tint in water and oils because their customers demanded it and cared nothing about the standards of pure photography which the amateur was promoting.

Experimenters were trying to bridge the gap between colorful, natural scenes and photographic distortions of color which resulted in drab colorless photographs in shades of gray. That started about 1860. Each discovery was hampered by economic or mechanical factors, primarily complexities and involved processes, plus need for strict controls and a high degree of accuracy which only the perfectionist would bother with.

We had Autochromes from Lumiere, and Agfacolor for projection. We had a thousand print processes whose names are lost, Finlay and Dufay and Ives being prominent. The projection processes were terribly slow, often requiring exposures of a full minute in bright sunlight, but the processing was simple, four trays and ten minutes time.

The print processes required separation negatives, one for each of the primaries, with problems of shrinkage, color balance and register to harass the darkroom worker. The required accuracy and fussing discouraged many amateurs.

There were plenty who were not discouraged, and with simplified processes like Wash-Off Relief, Dye Transfer and Flexichrome some became prolific print makers. Joe Kennedy, currently CD Chairman, earned a three-star rating in color prints in the regular salons.

Then came the color negative processes! (The plural is correct though we have but one in the U. S. There are several more available in Europe.) Thoroughly tested and de-bugged by twenty years of maker processing, Type C materials were unveiled at our Denver convention and the rush was on. (Type R also, which like Printon suffers from the lack of controls inherent in reversal processes.)

Black and white print makers discovered that here was a method of making realistic color prints using their precious b&w equipment with the addition of a new safelight, a few filters, the new paper and new chemicals. Color slide makers were stumped for awhile but many have acquired darkrooms and equipment and mastered negative-positive color and some have even gotten their fingers so wet they have started making b&w prints from their color negatives!

They've made another discovery, too. Some even think it is new. They have found out that PSA has had for years a color print contest for individuals. It has been running along quietly with three competitions a year. Not just for prints from color negatives, but for prints made by any color process so long as the work on the print is by the entrant.

Before Type C (now more correctly, and hereafter, called Ektacolor) these contests were open to Dye Transfer, Wash-Off Relief, Printon, Flexichrome, hand-colored b&w and what have you. Ektacolor and Type R prints were simply added to the rest but in less than three years after the Denver convention clubs are holding their own color print competitions and the bulk of the prints entered in CD's contest are Ektacolors.

In passing we might note that CD has also had Color Print Circuits and Color Print Sets for a long time and PD has just added color prints to the Salon Workshop.

Under the able direction of Virginia Goldberg, the Color Print Contest is open to all. Rules and entry forms for the new season are now being distributed to all CD members. Members of other Divisions may write her for copies at the address given on the Services Page. The rules are quite normal. There are only two important restrictions: 1. Prints which have been accepted in internationals, or which have previously won awards or honors in the contest may not be entered. 2. The *print* must be the work of the entrant and the original, whether it be a color negative or a reversal slide (Kodachrome) must have been exposed by the entrant. Commercial processing of the original negative or slide is permitted, but not the print. There is an entry fee of \$1.00 for members of the Color Division. For non-members of the Division the fee is \$3.00. Return postage is required with each entry.

Having watched judgments of these contests, here are a few tips. The prints fall into several groups. There are a few prints in which faulty processing has spoiled the result. This includes large or small spots, overall color casts and faulty exposures. Causes of these are all covered by the processing instruction sheets. Mostly it is due to sloppy work and failure to observe good darkroom practices which should be followed in black and white. Where b&w printers can get away with murder, the color printer must use a thermometer and clock and be chemically clean. A difference of five degrees in solution temperatures, particularly in the color developer can unbalance the three emulsions and give a color cast which spoils the print. (These criticisms apply to all processes.) In the hand-colored processes a parallel fault is in not rubbing down oils and picking out those highlight points which give a print sparkle, failing to clean up the edges, etc.

At this stage most of the prints are technically good. Some print makers backslide after the first time and let their b&w darkroom habits over-ride the neatness required in color work. But they soon learn and maybe they'll even carry their good habits into their b&w work!

Unfortunately, many of the color prints are technically excellent photographs, but still not *pictures*. They are good snapshots or record shots, good prints, but they won't stand up in a judging where composition, interest and general pictorial or exhibition quality is important. Others are good pictures, but spoiled by sloppy processing. Both categories should be entered first in the print circuits for criticism and suggestion, unless the maker quickly learns good darkroom habits. *And perhaps learns something of color balance and color harmony.*

There are usually enough good color prints in each contest to give the judges some hard work in picking the best. Medals and ribbons are awarded, one silver medal for first place, regardless of process, ribbons for the second, third and fourth and honorable mentions. While the competition is stiff, it's fun, so hop on.—db.



THE CHIEF HARANGUES HIS BRAVES once won a third in PSA Picture of the Month along with an enthusiastic critique which nevertheless prophesied failure—correctly. It was too subtle, both in composition and humor for the juries. Toned to look like sand instead of snow, it had one jury group in a fluster. What price imagination!

The Place Of Techniques: An Appraisal

By Edward W. Hutchinson, APSA, ARPS

When strangers, or causal acquaintances, meet to pass the time of day, they are liable to chat about the weather. It is a "safe" topic of which everyone is aware and in which almost anyone can keep his end up.

When men who work in the same field of activity meet casually, the conversation is likely to be "shop talk"—talk mainly about techniques. This is almost as safe as the weather. It is when men get onto aims, philosophies, beliefs and so on that conversation, and feelings, may develop some heat. But the risk is worthwhile. It is a distressing and a shaming commentary on our present culture that so often our conversations remain uninspiredly on techniques and that it is exceptional for anyone to venture into the areas of the "whys" rather than the "hows." For techniques are merely means to ends and ends must surely be more important.

To deny the value of much shop talk would be foolish and improper. We live in an age when sciences, the medical fields and numerous technologies

are in a ferment of discovery and growth in which techniques play a tremendous part. Most persons, feeling able to understand and discuss such things, have attached an importance to techniques out of all proportion to the realities. An easy out is provided for the ancient human reluctance to face the more basic and difficult problems of existence.

And so, although there is justification for considerable attention to techniques, especially in some fields, by and large the preoccupation is excessive. This would seem true in the field of photography.

Although this over-emphasis on technical values is very obvious, few seem to have fully perceived how sterilizing an effect this has on the creative spirit of photographers. When exhibition juries, contest judges and all those who are supposed to be critics (evaluators) remain to such an extent as today bound to an interest in techniques, then photography as art is in poor shape.

In any serious cultural activity or process a technique is a method of producing the result and the



DEEP IN WINTER has won awards, traveled in PSA TOPS III, been reproduced and generally gained easy admiration. Yet one might question its artistic value—is it more than a lovely scene captured with excellent technique? Perhaps it just passes because it is unusually stimulating visually?

effects aimed for. Techniques may well be matter of interest to fellow practitioners; they should not concern—surely never be forced on—the general public, whose interest in and appreciation of the end results are what is desired. The public place for techniques is in the books, lectures and so on provided by the better practitioners for those who want to learn from them.

Technical interests have, therefore, absolutely no place in the exhibitions intended, at least in ideal theory, to present final results. Nevertheless, today technique as virtuosity is being paraded right and left, high and low and a phenomenally large percentage of the pictorial photography exhibited is merely a parade of technical know-how. Couple technical mastery (not even that!) with a reasonably attractive subject and you are a success. But are you an artist—or even a truly good photographer?

Now that the question is presented it is proper to look for a logical answer.

If it is agreed that technique is part of the process of creation and not, strictly, part of the end product—however much its actual effects are—then the mere appearance of technical virtuosity should never be enough to permit the exhibition of a photographer's work to the general public. Or, in other words, if all that a photograph has to show is the mastery of this or that technique by its maker, it is no more than an exercise in technique and not of artistic importance.

Perhaps it may also be agreed that although a subject may be pleasant, attractive, even beautiful, yet if it is trite, over-familiar, presents no challenge or fresh interest or originality, then it does not rank as art. One might add that if it is vulgar or puerile, even if presented as so-called humor, the above statement is even truer. Logically, therefore, a photograph no matter how technically excellent, which presents subject matter of little or no artistic value, is not for general public showing. This is true of other types of photograph besides those meant to be pictorial.

Photographers claim—with justification—that their craft may rank, if not as a fine art, as a popular art. In this country it has gained wide interest and esteem. Its reputation for real worth cannot be enhanced by almost half of the work being accepted by juries for presentation in the international and other exhibitions. For this much of the works shown consists of precisely this combination of technical excellence but artistically uninteresting subject matter—or more strictly, visual content.

As this author has often remarked, the trouble is that very few of the judges for our innumerable contests and exhibitions know enough about art. There has seemed to be no solution to this problem. It will, indeed, take many years for the situation noticeably to improve. Judges are for the great part camera club members who have risen through the ranks. Some began with good taste and a partly developed "seeing eye"; others had to build on bare potentialities. They learned from club VIPs who, in years past, had been trained in the same way. There are some judges who are professional photographers. They are apt to differ

from their amateur friends in (a) having begun with a more constant and concentrated urge to take photographs and (b) having received a training at a school of photography.

The schooling of a professional aims at teaching him how to make photographs which will bring in money: as portraits or advertising and all the other various types of commercial work. Some attention is paid to composition and esthetic matters, for these do help to sell. In passing we may note that truly imaginative and exciting results are constantly being produced by fashion and advertising photographers. Real training in art is, however, rarely offered. There are a few schools where professionals and amateurs may find some worthwhile teaching about art. The sum total of true art training offered to photographers is meager. Contrariwise, in any serious school of art he may choose, an aspiring painter receives a thorough grounding in the values and history of art—not merely in addition to, but as an integral part of, the essential training in the various techniques. The knowledge of techniques goes hand in hand with understanding of the ends to be achieved.

It might amaze those who see in the controversial art of today only nihilism and perversity were they to become aware of how thoroughly familiar these contemporary painters are with the great artists of the past and their many styles, techniques and aims—cavemen, Assyrians, Chinese, French Primitives, Italian Baroque, post-impressionists, to name only a few of a multitude.

Let us note also that students in today's art schools are offered a course in photography. This includes darkroom work and advanced techniques such as solarization, photograms, etc. The emphasis is always on the exercise of imagination and originality of vision. Some of the work seen by this writer from the Yale School of Design and the summer school in Norfolk, Connecticut, has been refreshing and thought provoking.

One suggestion, therefore, for bringing fresh artistic life into photographic circles is to ask some of these thoroughly trained modernists to speak to camera clubs and in schools of photography. Photographers do frequently ask painters to address them, but the individuals chosen usually represent the easily understood and popular naturalistic school. In fact they are too often commercial artists who also paint attractive scenes (with more or less photographic realism) in their spare time. Many use photographs for their work. The friendly rapport is ready-made. This is good, of course, but not sufficient.

Modernists can be found in many communities, certainly in the larger cities. They might welcome an opportunity to explain the aims of modern art, to define their own aims in relation to this art and then to tell what they think about photographs—in particular the prints and slides shown to them by their audiences.

Stimulating experiences are prophesiable for any group of photographers who may choose to seek the help of these eager, impatient, searching and extremely sensitive minds.

Essay or Not?

By C. F. Luce, Jr., APSA

Among the remarks attributed to the late Benjamin Disraeli is a short succinct sentence, "I hate definitions." Against this we can set the better known and frequently quoted, "If you would argue with me first define your terms."

My subject is "The Photographic Essay." It was suggested because the Journal published a series of photographs I had set to the words of Lincoln's "Gettysburg Address." Now the cold, hard fact is that I do not consider this a photographic essay. This is in no sense unfriendly criticism. It's a lot of fun to do such a series. Many of us (but none as well as the Reverend Bielenberg) have taken the words of "America the Beautiful" as an inspiration. (It was only after a five year lag, that I was able to get beyond the first stanza thanks to a drive south out of Birmingham and a fortunate shot of the lime works at Alabaster, Ala.) It's almost like writing the music to someone else's words. Maybe we could call this "Pictorial Orchestration."

A man could spend a lifetime doing justice to Gray's Elegy. Some staunch New Englander ("Yankee" is a dirty word 'round these heah parts) could try his luck on "The breaking waves dashed high, on a stern and rockbound coast, And the woods against a stormy sky their giant branches tossed." etc. Try your own favorite poem or story. You'll be amazed at how hard it is to fit pictures to even the simplest words but, once it's done, you'll feel amply rewarded. Just don't call it an "Essay," that's all.

The second variety of series photography follows a process, occupation, journey, game or anything involving different successive actions, locations or accessories. In other words it's narrative. You're not following something already written, you're on your own so you'd better sit down and write your own outline or scenario before you take the first picture. This should be based on a good working knowledge of the subject and what you are trying to tell. Without it you will rush around aimlessly taking too much of this and none of that like a man in a supermarket who has lost his wife's list.

Many years ago I did a series on the harvesting of broadleaf tobacco in the Connecticut Valley. It was not an unqualified success for reasons I will give later but a list of my pictures as finally arranged could serve for almost any similar job. No. 1. was a general view of a tobacco field at its full growth with empty barns in the background; 2. a closeup of a single plant; 3. men chopping the stalks (broadleaf is harvested on the stalk, shadegrown by single leaves); 4. women arranging the cut stalks and handing them to a man who impaled the thick end of the stalk on a wood lath; 5. a closeup of the man as he thrust the stalk on the lath end; 6. loading the full laths on a horse drawn

"riggin'"; 7. driver and load entering the barn; 8. placing the lath ends on parallel beams, starting high in the barn; 9. the full barn with plants hung up to dry and cure.

When you've finished your scenario get a bright red pencil and write the following sign to paste on the back of your camera case—"No matter how pictorial it is, if it doesn't help the story LEAVE IT OUT. No matter how unpictorial it is, if it helps the story TAKE IT."

Too many of us have trained ourselves to disregard anything that won't make a Picture. Now we must think of the overall effect of the group. (This doesn't apply to "orchestration" where each print should be as pictorial as possible.) This is narrative. Remember as kids how we hated the long winded descriptions in the books of James Fenimore Cooper? Keep the story moving.

Why wasn't my tobacco series a success? I had hoped the Commissioner of Agriculture would buy it for a State pamphlet. Unfortunately I chose the worst crop in ten years and he just didn't want to pass around pictures of such scrawny tobacco. There's a lesson in that, too. Pictures are judged by what they say as well as by the way they say it.

Having described two activities I don't consider true essays it's about time to get down to the real McCoy. Webster defines an essay as "A literary composition, analytical or interpretative, dealing with a subject from a more or less limited or personal standpoint." "Analytical or interpretative," not narrative. "Personal standpoint," *my* thoughts, individual, original. Not my pictures to another's words.

A few years ago the Atlanta Historical Society offered prizes for the best set of not less than four photographs on the subject—"Atlanta Architecture." My grandfather having been born in Scotland I decided to submit the minimum, also, thought being less expensive than 16 x 20 paper I expended a lot of the cheaper ingredient before starting on the other. From this came the conclusion that architecture was made for man, not man for architecture. That man is generally engaged in four primary activities, work, play, worship and rest. So there were my four subjects.

For "Work" I showed a cotton oil mill, typical of the South, symbolic of industry. For "Play" the club house and part of the links of a public golf course named after Atlanta's own Bobby Jones. For "Worship" I had the choice of many churches. For "Rest" a home, more beautiful than typical but it made quite a picture.

In contrast to the tobacco this paid off with first prize. It won over several fine submissions showing the city hall and most of the points of interest. Later a member of the committee told me my set was chosen because it told a complete, coherent story and the others seemed haphazard, scattered, unrelated.

Here, reduced to its simplest terms was a photographic essay, "Analytical or interpretative, from a limited or personal standpoint." Leaving out the ideas

(Overleaf, an essay, text ends on page 48)



For you who need words with your pictures I give you these—1. "I cover the waterfront." 2. Which tells of yesterday—3.—And Tomorrow. 4. Big men and small boats. 5. Men made small by the ships they serve. 6. Bright morning. 7. The last faint glow before the dark. 8. North. 9.—And South. 10. The safety of placid waters. 11. Triumph of the wind. 12. Squalls overcome. 13. The fascinating activity of teeming young life. 14. The tranquil pathos of death. 15. And around it all, never changing, ever changing, the Sea.



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Play On The Beach

By Erma R. Dewitt



Summertime is beachtime. The time that photographers make their annual pilgrimage to the cherished spot loaded with cameras and all sorts of paraphernalia hoping to come home with a prize winning print or a perfect color shot. After beach combing for dozens of miles looking for driftwood, sea-shells, virgin sand or a whimsical clump of beach-grass, the photographer moans, "What's the use? There's nothing here. Even the sky is dull and cloudless. Not a puff of a white cloud to be seen or a wave in the ocean larger than one in any old duck pond." While the spouse sits sunning herself and watching the small waves run up and up on the sand, then back again, the photographer wonders why he ever came to the beach with a camera.

Sometimes it takes a little planning to come home from the sea-shore with pictures. Especially if you like people. And I like people. Maybe the pictures are not prize winning but it's lots of fun to see what you can do with people.

Each year I go to the sea-shore prepared with costumes of all kinds. With a little imagination, some of them are used more than once. My paraphernalia usually includes a funny hat, an ancient bathing suit from a rummage sale (10¢), umbrella, beach coat, baskets, yards of chiffon and most anything that will dress a gal up for a picture. And the gal isn't always young. Quite the opposite. I plan primarily for color shots; reds, yellows, whites and blues. These colors are equally good for black and white pictures. The reds will photograph dark, the yellows light and what's better than white photographed against a dark sky? Using a filter, of course. Working with people is fun. Creating your own pictures is rewarding. And there will not be a dull moment on the beach if you plan ahead of time.



Here are some pictures that I've made at the sea-shore. The gals in one garb or another were planned pictures. Fisherman's net was the result of beach-combing, a fascinating pass-time whether rewarded with pictures or not. Some scenes just happen.

All the pictures were taken with a Rolleiflex camera and G filter. Usually I use one of the slower rated films. There is sufficient light for any film at the shore. A reflector is helpful for a fill-in light. These pictures were planned for fun. Years from now they will be funny.

You Too Can Be A Naturalist

By Warren H. Savary, FPSA

You will not be taking any formal courses in zoology, botany, and such, nothing will be required, and you will not get an academic degree when you have finished, in fact you probably never will finish. It is not likely that you will ever get to be an Audubon or a John Burroughs, but if you do develop an interest in the wonders of nature and a curiosity regarding the how, and the why, of what you notice, you are on the way to becoming a naturalist of a sort.

Perhaps when you think of nature the birds, flowers, animals, and other living things are what comes to your mind. Nature is much more than just wild life however, and when you get a chance take a look at a recent book by Andreas Feininger called "The Anatomy of Nature". It is mostly a book of pictures but it will broaden your thinking.

You will need to consult reference books at times but your personal observations will impress you much more than what you read. We who are trying to make pictures of nature subjects soon find out that the more interest taken in those common things about us everywhere, the more and better picture opportunities we discover, also the more you know about the subjects photographed, the surer you are to capture the significant things about them in your pictures. You are sure to increase your own knowledge as you study the movements and habits of your subject matter, and it is possible that you may make an observation of some detail of scientific interest.

Set up a feeding station in your back yard for the birds. Keep a continuous supply of feed in it, so the birds get to know that they will find a meal there regardless of the weather. Soon you will have a whole lot of new friends, and before long you will begin to recognize them as individuals. Get a copy of a good bird guide and learn how to use it so you can tell who your feathered visitors are. Even though you just watch the show, you want to know the names of your new friends, and if you make pictures of them you must be able to put a name to your subjects.

Your pictures once in a while will disclose details which you do not see as the birds flit about. One of my pictures of the mature male white throated sparrow clearly brought out the beautiful yellow spot near the eye of the bird. Experienced bird watchers in our

nature club had never noticed that particular feature until the picture was shown. An underexposed shot of the slate colored junco distinctly shows that it's legs are pink, a fact not mentioned in our bird books, although it is very slightly indicated in the colored illustrations of the bird.

After you have gotten acquainted with the winter birds you will want to put up some nesting boxes so you will have birds with you in the summer time too. Find out the locations which the different birds like for their nests, the size of the box preferred and of the entrance hole. These will probably turn out to be of different species from your winter visitors.

Perhaps one of the easiest to induce to nest with you will be the wren. Wrens are wonderful to have around and will provide much entertainment from the time of the selection of the nesting place till the babies leave. Madame and her husband will look over prospective nesting places, discussing their merits and their faults, sometimes even changing their minds after having started to build, with a continual chattering and scolding going on all of the time. They are very social with humans and I remember seeing the nest of a house wren in one of a pair of rubbers kept on an elevated beam in a well house for use when their owner was working in the nearby garden. The rubber with the nest in it could be picked up, displayed to interested visitors and then replaced with mother wren scolding near at hand all the while.

One spring we had a little nesting box which I concluded had been unoccupied and along towards the end of the breeding season, when I took it down with the idea of cleaning it out and was holding it in my hand, a pair of chickadees came within a few feet of me. Much to my surprise I found that they had young in the house. Their arrival and departure had been so stealthy that we had not even noticed that they were using the house. Birds always approach their nest very cautiously to avoid revealing its location.

We were much pleased one year to have a pair of crested flycatchers use one of our nesting boxes. They are rather noisy birds and entertained us with their comings and goings for a considerable period. They are reported to always use a piece of the skin cast off by a snake, which they incorporate in the nest when

it is built. When their house was cleaned out, sure enough, I found a number of small pieces which definitely were snake skin. Dr. Allen, of Cornell University, told me that crested flycatchers have modernized their methods and that they recently have been found to use scraps of cellophane for whatever purpose the snake skin serves. To improve the photographic possibilities I fastened a small dead branch on the pole supporting the house which they selected. They liked this perch and lit upon it almost every time that they came to the nest. I had a blind set up and made pictures of them for a period of about three weeks. When their young were well grown almost the only food which the parents brought were dragon flies. In choosing the nesting site they realized that a small pond near by would be a fine place to find insects for the babies. I had been watching those dragon flies too, as I had in mind making pictures of them. At the end of the flycatcher's stay dragon flies were very scarce around there.

Just this last spring I spent much time making pictures of a pair of yellow shafted flickers, at a very convenient nesting hole near our house at Wareham. At first as they came to feed the young I could not understand why I could see nothing in their bills. Then it occurred to me that they regurgitate. They not only had to catch the grubs and insects but they also had to partially digest it before it could be given to their babies. This was clearly evident later when the youngsters were large enough to stick their heads out of the hole, and the energetic pumping of the food down the gullets of the young was visible. Seeing the operation has impressed the fact on my mind far better than reading of it in a book had done.

Birds are especially interesting to me but they are not the only abundant creatures from which much can be learned. Do not overlook the spiders. It is unfortunate that almost everyone looks upon spiders as revolting pests, when as a matter of fact they are good friends of ours. While spiders are everywhere in great numbers, even sharing our homes with us, I have never heard of a campaign against them having been suggested. We are constantly fighting insects of one kind and another and the spiders are our unappreciated allies in the battle.

Spiders do not become very affectionate pets but it is very easy to care for one in captivity, as they can go a long time without food and require but little attention. The first one we had was kept in a glass tumbler with a wad of cotton stuffed in the top, as suggested in "How to Know the Spiders" by Dr. and Mrs. B. J. Kaston. They had promised us a black widow for photographic purposes and we were training ourselves in the care and feeding of such creatures. We called our first pet spider "Imogene", and experimented with her by dropping all kinds of small insects into her tumbler to see the result. One evening we had guests who on leaving, pointed to a small dragon fly like insect on the screen door saying, "That is something for Imogene". The strange insect was put in with her and we went to bed. In the morning on arising I looked in Imogene's glass but she was not there. The



Nature photography offers many challenges. Simple equipment will do, but in cases like bird photography, either a telephoto lens or considerable skill in working close to tiny nests is needed. The rewards are high, though, the feeling of discovery of interesting species or mastering techniques which bring success.

strange insect had a contented expression however. It seemed that it was a mature ant lion and that they prey on spiders, and another interesting nature fact had been demonstrated to us, in a dramatic manner.

For at least three years now I have been trying to get a picture of a female lycosa or wolf spider just after her offspring have hatched. She carries them about on her back for about a week, which I think should make a good picture of an act of nature. The first time I had hopes of doing this, one fall there had been a large female with her egg sac, which she guards very carefully, sitting in the sun every day in a shrub near the front door of our house. Each sunny morning I watched to see how things were developing until the very day that we were leaving to go to the PSA convention in Boston. That morning I could see that one or two of the babies had hatched out. It was not yet the time for the picture, but we could not wait anyway, and when we got back she was nowhere to be found.

The next fall I captured a large female in our basement and kept her just as we had Imogene. We fed her houseflies and she soon made an egg sac. I thought that this time I would surely have my opportunity. Things developed normally as she watched over the precious burden, which she carries under her abdomen. One day having noticed that the warmth of the late autumn sun seemed welcome to the prospective mother, we put her in a sunny window. Unfortunately she was forgotten and too much heat was generated in the tumbler and our wolf spider died. I had read

that the mother spider often assists the young to emerge from the egg sac, so I, being anxious to help, performed a Caesarean operation and about a hundred and fifty young spiders came out when the sac had been opened. My back was not offered them to ride around on, so I did not get my picture then either. This took place in January and in our climate small insects are hard to find at that time of the year. The young soon began to eat one another which kept up until there were only a few left. Dr. Kaston came to the rescue and sent a culture of fruit flies from his laboratory, which soon produced enough food to provide for the two babies which were all that remained by that time. Each of these was put in a separate glass and one turned out to be a male and the other a female. We kept them for several months and we thought that they were mature we gave them a chance to mate, even though they were brother and sister. The male was the first to succumb but the female lived nearly a year longer although she finally died childless, and I am still looking for my picture.

Success sometimes comes, however, and I did make a rather nice picture of a spider with different habits from the wolf spider. At our home in Plainfield in the fall I have found a number of colorful orb weaving spiders, which conceal themselves during the daytime in a retreat of rolled up leaves above their beautiful webs. They can be persuaded to leave their hiding place by judicious prodding, in the daytime, when they will go to the center of the web, but they curl themselves up into a tight little ball in a most un-photogenic position. I discovered that at night they sit in the center of the web with their legs extended very nicely, for a good portrait. When a small moth gets caught in the web, they rush out and wrap it up quickly in a swatch of silk. In the process the web is damaged, and considerable time is spent repairing it. The actual building of the web, which has to be done each evening actually takes only about an hour. After a number of tries on suitable evenings I did make a nice picture of one from the underside, which sometimes is the most colorful. They hide during the day to keep from getting eaten by a bird or other spider eating creature.

The golden garden spider is rather common and one of the most conspicuous of our spiders, being very large and spending its time sitting in the center of its big web which frequently is found in flower or vegetable gardens in August and September. They are not like the lycosa, which has sharp eyes and watches its prey until the proper moment when it pounces on it. The golden garden spider can see very little and for that reason can be approached very closely just so long as the web or its supports are not disturbed. If a live grasshopper is tossed into the web the spider will dash out, as the quivering of the web is transmitted to her, and quickly roll the victim up in a silken net from which it cannot possibly escape. Then later she will suck the juices from the grasshopper. It is almost always the female spider which is found as she is much larger and more noticeable than the male.

Last summer was a very rainy one at our Wareham cottage, and it was a wonderful season for fungi. They

have appeared everywhere in great numbers. Some of our neighbors like to eat mushrooms, and I like to photograph them. It was a case of who got there first, but my picture making did not hurt the fungus for edible purposes. One nice thing about them as subjects is that they do not fly away, and there is ample time for a long exposure. They were in the dirt roads, under the trees, on logs of wood in great numbers and variety. The wonder is how they remain dormant during dry seasons even though several years may pass before they reappear. When a wet season comes then, up they come, some even having force enough to raise the pine needles, dried leaves, pieces of bark, or almost whatever happens to be on the ground above them.

Needless to say your walks will prove to be far more interesting than they have ever been previously, when you want to learn about the things which you are seeing, and there is always something to see. There are sure to be wild flowers or botanical specimens of some kind, insects are everywhere, you are liable to see turtles near the water and there are land turtles too. Even in the midst of the busiest of man's world objects of interest to the nature lover can sometimes be found. The only red breasted nuthatch which I can ever remember actually finding myself and identifying was on an early morning walk taken while at the PSA convention in Chicago. There was a small park like area not far from the hotel, in which it seemed quite at home.

Mood is important when it comes to making nature pictures, as it is with most activities. If you feel hurried and that your time is not your own, it is almost of no use to take your camera with you. You should take it along when you are in a relaxed frame of mind and you will miss many good pictures if you do not. One day I well remember I was about to walk from our Wareham cottage to the shore where our boat is moored, perhaps a quarter of a mile. It was windy and I considered taking the camera but decided against it as I was thinking of some wild flowers which I had spotted previously, and I knew that the wind would make a picture of them impossible. I had not gone far on the way, however, when I saw coming up the dirt road towards me a big fat woodchuck with a half grown one trailing along behind. As they approached I stood stock still to see what would happen. The young one was pestering it's mother by trying to nurse every few steps. They paid no attention to me and came up to within a few feet then turned out of the road into the brush climbing up onto a low stump nearby giving me a splendid opportunity to make their picture if I only had brought my camera. Never have I had a chance like that before.

Once you have become interested in nature matters and are thinking about making a little trip many new places will beckon. There are wild life refuges all over the country, whose managers are delighted to give any information about them which you may request as to what can be found, how to get there, the accommodations available, and they will even tell you how to make pictures sometimes. When you get really en-

thused you may find yourself going to considerable lengths to get some particular spot where some special species of bird nests, a scarce mineral can be found, or a rare botanical specimen grows. If you go to any of the national parks you will find expert naturalists who will very patiently and proudly tell you about the features of the park in which you are. Many fine nature shots can be made in our national parks, and Everglades National Park was established for the sole purpose of protecting the wild life there.

The general interest in nature matters is increasing constantly. There are many reasons for this. Many people are interested in the activities of the National and various State Audubon Societies and the many other similar nature groups. Many people are feeding the birds, there are many more bird watchers, and there are many bird banders, too. Life Magazine, which appeals to the general public, for some time past in almost every issue, has something to do with nature matters, and a recent issue of Holiday, another mag-

azine of general interest, devoted an entire issue to Natural America. There are many excellent motion pictures of nature subjects made now-a-days by amateurs and professionals, and the Audubon Screen Tour Lectures of the National Audubon Society, perhaps some of the best of these movies, are growing in popularity and are now seen in some two hundred cities every winter. One of the most potent forces at work today increasing the interest in nature is perhaps, the wild life motion pictures produced by Walt Disney.

As a matter of fact not only does being a better naturalist help the nature photographer, but it would have made a profound difference in our great country today had our forefathers given more attention to the inter-relationships of the various natural phenomena, such as the erosion caused by wind and water, the purity of the streams, the value of the swamps and the forests, and the importance of a proper balance between the preservation and the exploitation of our resources.

A Basic Course In English For Color Division Members

By Harold H. Carstens

Many years ago when cameras were scarcer than red points, I requested and received a 35mm camera. It accompanied me during most of my Army travels and although the results obtained were satisfactory enough for snap shot photography, much was to be desired in sharpness and clarity. The result was obvious. I traded the 35mm in as soon as I could for a Kodak Medalist, and not too long afterward decided that a 4x5 was the ultimate answer. And I still think that 4x5 is the ultimate answer for everything in photography, even if it is bulkier, more noticeable, and more expensive.

Like most camera fans, I thought my pictures were pretty good. It didn't take John Corrigan long to get me into the Teaneck Camera Club. For a year or two my black and white prints slowly improved in technique. And while the color slides were judged, I yawned and chewed the breeze with the other die-hards.

But in time, even this tired. If the camera club had to accept color slides for judging, I might as well get in on the competition. A Contax was purchased just prior to leaving for Chicago. Not only did I bring back 90% of my black and white film untouched but I also had to buy additional color film in the Windy City. I was hooked but good. I haven't made a black and white print since, although I do have good intentions.

Of the many camera clubs in the New York metropolitan area, the Teaneck Camera Club certainly ranks up among the best. Many of its members play a lead-

ing role in PSA activities. Like most established clubs, it still pretends that the pictorialist is the ultimate in better photography. I won't argue with that. I wish I had the time, talent, and skill to knock out the type of prints which many of our TCC members make. Unfortunately, I do not have the time to spend in the darkroom with the result that color has become a tremendous blessing. I shoot a lot of color, much of it needed for another hobby. When I can, I shoot the more purist type of photography which I have come to learn is required for acceptance in salon judging.

Such knowledge takes time but is of the greatest importance because 99% of the camera club judges are those old diehard black and white pictorialists. In the hope that this article will be read by beginning camera club hopefuls, the following definitions can be accepted as the true interpretations of the phrases given by the judges in pursuit of their trade:

Well, I only do black and white myself: He hates color slides.

This slide is off color: The photographer has come up with a slide distinctively different and pleasing and the judge can't think of any other fault.

Was this slide taken with flash?: For twenty years the judge has been taking pictures and he doesn't know if the slide used flash or not! The slide probably has extreme contrast ranges.

Is the slide in focus?: The projectionist is flirting with the cute little blonde at his left.

This is only a record shot: The judge hates slides.

I hope you won't feel offended—: Here's one the judge can really go to town on with justification.

Was this taken with a Leica?: The judge will hold it if it was because he is a Leica fan.

This looks like Nob Hill: It was taken in Hoboken.

This is original: The club's 3-star exhibitor has taken 72 more slides this year of the same girl in the same torn paper opening.

Reshoot this young girl with a bit more back light: Photographer can't because the young girl is now married, has four kids, and weighs 35 pounds more.

I like this: The judge is a snow scene fanatic and really likes this one.

I'll stay out on this: The judge is faced with a cat picture and a snow picture. He hates cats and is a snow scene fanatic.

I'll hold this one: The judge had a choice between a fire scene, a cat slide, a nude, and an out of focus, water running up hill, underexposed beach scene and chose the latter.

The slide is off color: The judge had a rough night last night.

Let's hold this one a little longer!: The slide is of

a nude redhead and the judge knows its always a good comment for a laugh.

How many have I got in the hold pile now?: How many more of these things do I have to wade through?

The slide is off color: The photographer used one of the other brands of color film and it frightens the judge.

Wouldn't it look better cropped like this?: The judge's brother-in-law sells slide croppers.

That's a travel slide, Out!: The judge was at the same spot when the weather was lousy so he missed the same shot.

That's a real pretty sunrise: The slide is a sunset.

You could've moved about ten feet to the right?: No you couldn't. There's an eighty foot cliff in the way.

That train looks too much like a model railroad: It is a model railroad.

This is a very lovely picture: But the judge has seen 10,000 just like it and so will throw it out.

This is just a snap shot: The judge is a portraitist and hates pictorial subjects.

This is nice: The judge recognizes the work of the club's president and is being diplomatic after a good dinner.



Sails In The Sunset

Ralph M. Carpenter

From the 23rd Wilmington Salon

Composition, *Simply*

By Dora S. Nallick *

John Stuart Mills on the pursuit of truth, "Not the violent conflict between parts of the truth, but the quiet suppression of half of it, is the formidable evil; there is always hope when people are forced to listen to both sides; it is when they attend only to one that errors harden into prejudices, and truth itself, ceases to have the effect of truth, by being exaggerated into falsehood."

This discussion attempts to focus attention on the various parts of the truth which must be considered in formulating an answer to the question, What makes a good picture? or, How can we judge our own pictures?

A picture is composed of two parts each of which may also be broken down into two parts. The first is the objective part, the craft of picture making or the mastery of the tools of photography which are camera technique and composition.

While it is a foregone conclusion that every good picture has these qualities, it does not follow that if a picture has flawless technical quality and perfect composition it will be a good picture; it is possible for it to be utterly sterile and completely trite.

The second or subjective part is the heart of the picture, the thing that makes it a creative work of art, freshness and content.

Camera technique includes: (1) Proper exposure and lighting which avoids flatness, washed-out highlights and plugged shadows. (2) Sharpness, the reproduction of fine detail and texture or the willful blurring for special effects. (3) The accurate rendition or willful distortion of perspective through proper choice of lens and viewpoint.

The design elements which should be operative in every picture are (1) unity or harmony (2) pleasing proportions or spacial relationships (3) balance or stability (4) rhythm or related movement (5) emphasis or center of interest with dominant and subordinate elements. (6) tensions.

Alfred Eisenstadt has said "What I look for in a picture is great simplicity. It should present one idea with clarity and should not be a confusion of so many elements that the observer cannot tell in a quick glance the meaning of the picture."

The secret of success in composition lies in unity. The best rule is to keep the picture as simple as possible. Le Corbusier, a French-Swiss architect, has a slogan, "less is more."

The less there is in the picture, the easier it will be to achieve unity. The impression of unity is achieved through the selection and arrangement of consistent objects and ideas—those which are harmonious in (1) line and shape (2) size, (3) texture, (4) idea and (5) color. Harmony avoids anachronisms. Distracting elements of subject or design must be avoided or eliminated. Any repetition of line or form that can be introduced into the picture will heighten the effect of unity; however, too much repetition will result in monotony.

Good proportion avoids monotony and holds interest through beautiful space relationships that satisfy us and give us visual pleasure. The interesting variety of good proportion is gained—through avoiding equality and its opposite—too great a difference between parts.

The most satisfying relationships seem to be in the ratio of 2:3 or 3:5 between the major parts of the picture such as sky to land in a landscape.

When taking a picture, the photographer must watch carefully to make sure that each major line in the composition is in good proportional relationship with other lines. The size and shape of tonal areas must also be watched so that the photographer can by a slight change of camera position correct uninteresting line or area relationships. In cases where the subject doesn't fit the standard frame, cropping can often correct poor space and line relationship.

Every element in the picture area may be assumed to have weight in direct proportion to its attraction values. These weights should be arranged so that they are in equilibrium. This is the same principle as the see saw—equal weights will balance when they are the same distance from the center, but if unequal weights are used the heavier weight must be moved toward the center and the light weight moved away from center to balance it. The edges of the picture increase the attraction value of close objects so care must be taken that a small bright spot near the edge does not overpower the rest of the picture.

Balance is either formal or informal, depending upon whether it is symmetrical or asymmetric. Equal weights equally distant from the center are in formal balance which is quiet, dignified, and gives a sense

*This article went to the printer with the by-line of Miss Dora M. Sorensen. As we went to press we received an urgent letter informing us the name was now as above. Such corrections of errors in type are billed by the printer as "Author's Alterations" but we don't think that fits this time! It may be an alteration but surely not an error! Here's to the bride, may she turn the groom into a good photographer and a PSAer, and may their years be happy ones.

of precision. Most objects, however, do not attract the same amount of attention and so must be placed at different distances from the center resulting in informal balance which is more subtle than formal balance and affords greater opportunity for variety, but its success depends upon training the eye to recognize a stable composition.

In pictures, rhythm means an easy, connected path along which the eye may travel in any arrangement of lines, forms, or colors. Rhythmic movement may be achieved in any one of three ways: (1) through the repetition of shapes movement is created which carries the eye from one unit to the next in such a way that one is not conscious of separate units but of a rhythmic advancement, making it easy for the eye to pass along the entire length of the space; (2) through a progression of sizes, rapid movement is created; (3) through an easily connected or a continuous line movement.

Rhythmic movement is frequently found in nature: in the ripples of sand dunes; in the progression of sizes in a group of growing plants; in the whorl of sea shells; in the curves of driftwood and meandering streams. In securing rhythm through repetition, one must remember that good proportion is necessary to avoid monotony in spacing and that if the intervals are too far apart the movement will lack continuity.

Emphasis is the means by which the eye is carried first to the most important thing in a picture and from that point to every other detail in order of its importance. To achieve this result, one must know how to subordinate the less important details so they may become supporting accents rather than competing centers of interest.

Several ways of creating emphasis are: (1) by the placing or grouping of objects; a guide for locating the center of interest is that it should be above or below the geometrical center and to the left or right of it depending upon the direction in which the lines of the picture carry the eye, (2) by the use of contrasting color or lighting, for the eye first sees the point of greatest value contrast in the picture (3) by using decoration, (4) by having sufficient plain background space around objects, (5) by contrasting or unusual lines, shapes, or sizes.

Contrast results in tension or dissonance, the opposite of harmony: complete harmony is monotony; complete dissonance is anarchy. Between these two extremes lies interesting variety which may be considered mild tension. Tension is a force that pulls apart. Whenever a second object is used to balance another, a force is created between the two, or whenever contrasting colors are used, they tend to isolate themselves from each other creating tension.

The degree of tension that is desirable depends upon the subject of the picture and the spirit of the age. One must employ tension to portray violence. Van Gogh knew this when he painted his "Night Cafe" which is intended to convey impending violence in a "skid-row" establishment. The optimum tension in a picture produces a counterpoint contrast, but avoids direct opposition. It should build a line of in-

tensity to give the picture a unique driving force and make it swing beautifully.

A great masterpiece grows out of the interacting stimulus of the constant tension between freedom and constraint, between emotion and intellect. Above all, the over-all form of the picture must be a direct natural product of its own material, giving the whole a feeling of rightness and completeness which marks the work of art. If we may borrow another architects slogan, remember Louis Sullivan's "form follows function" or Frank Lloyd Wright's extension of this idea to "form and function are one."

Freshness is a will-of-the-wisp eternally sought after by the creative photographer. Bruce Downes said, "Let a photographer produce an original picture today and thousands will reproduce it tomorrow. A long series of imitations is known as a trend, during which all the little participants enjoy the illusion of being creative. Following trends is as easy as producing cliches, which may be defined as sure-fire picture ideas grown tired from overwork. Every period has its own cliches, and some of a half century ago still persist in contemporary salons. Cliches will always be with us. It is difficult to be original."

The scarcity of the imaginativeness necessary to freshness and originality is understandable when one realizes that creativity involves rebellion, criticism of things as they are, and nonconformity with established order. People recoil from such things and tend instead to value and reward conformity. Since most of us regard the attitudes of other people as important, we fear ridicule or disapproval, put a lid on the bubbling pot of imaginativeness and conform.

It requires courage to be original.

The second subjective quality is content which the dictionary defines as "the sum and substance; the gist, as of a discourse; hence, essential meaning." This definition seems so obvious that some people go completely astray and mistake subject for content—content is the statement that one makes about the subject. This statement is not "story telling" in the illustrative or anecdotic sense, neither is it limited to a human-interest type of appeal. The content of a picture results from the photographer's sensitivity to his surroundings. The photographer himself must first have felt very strongly with respect to his picture material, then when this feeling is captured in the picture it is communicated to the viewer. The significant picture speaks an essential truth which must be felt but can not always be verbalized even by the maker. This idea is expressed by Sanford Roth "The culmination of the photographer's life experience together with its impact and effect on him is a great and constantly present influence. Through his use of line, form, texture, light, contrast, composition, and subject matter we finally see the emergence of a portrait of the photographer himself with his hopes, fears, truths, and indulgences actually imposed on the photograph. A hundred photographers can approach a given objective and come away with the sum total of themselves. The photographer, the man or woman, is the major contributing element—the conclusive element."



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CINE SECTION

PSA-MPD Course in Motion Pictures

Lesson One

By George W. Cushman, APSA

Illustrations by the Author

The motion picture is primarily a means of communication. As such, in its almost one hundred years of existence, it is now recognized as a great art, ranking with literature, sculpture, painting and music. But the motion picture is unique among the arts in that it is the only one to depend entirely upon both physics and chemistry—two of our primary sciences, for its very existence.

Therefore, the scientific side of motion picture making must exist before the artistic side can exist.

The scientific side is often referred to as the mechanical side and includes such things as the film itself, its development, the camera and its mechanism and lenses, the projector and its mechanism and lenses, and the multitude of ways in which all of these materials are combined and inter-related.

The artistic side comes into existence through the manner or techniques employed in using the mechanical aspects of the motion picture. We shall take up

the mechanical side of motion picture making for the major portion of this first year, and study the techniques of movie making, that is, the aspects that create the artistic side of motion picture making, next year.

A. Actually, there is no such thing as a motion picture. It is an illusion that is created by flashing a series of still pictures before the eye in rapid succession, so fast that the eye receives the effect as a picture in motion.

There are many ways of accomplishing this effect, but we shall concern ourselves only with the photographic method—a method generally credited to Thomas A. Edison, although several others made worthy contributions to the invention.

B. Edison's early camera took individual pictures on a long ribbon of

film. When these same pictures were viewed at the same rate as which they were taken, the illusion of motion was apparent.

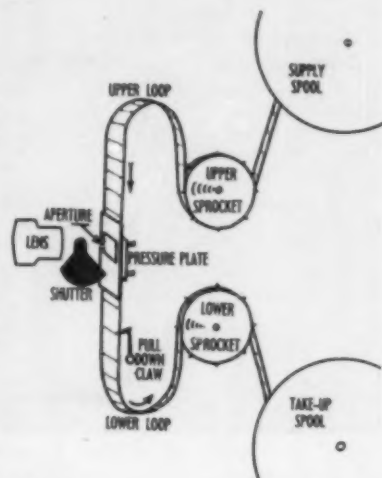


Fig. 1A

C. In Fig. 1A we can see the principle of the motion picture camera, and it has changed but little since Edison first created it. At the top is the supply spool which holds the film to be exposed. It comes down around the upper sprocket which rotates at a constant speed, powered by a spring motor in most amateur cameras, and an electric motor in professional models.

From this point the film goes into a very important loop, without which the camera would not function properly. The purpose of this upper loop is to permit the pull-down claw to pull the film in front of the window called the aperture and allowing it to remain there for a fraction of a second while the scene being photographed is exposed.

HOW TO USE THESE LESSONS

With this issue the Motion Picture Division presents the first of a series of lessons on motion picture photography.

These lessons are designed for use by clubs or groups* already organized or especially organized to follow the lessons in this course.

Nine lessons will be presented for the next nine months, and starting next year at this time, nine more will be presented. This year's lessons are mostly for the beginner. Next year the lessons will be more advanced.

It is suggested each club or group designate one member to study each lesson in advance, then present it to the group, allowing discussion from the members on all points described.

The Motion Picture Division will give to each member club a set of eight 2x2 slides for use with each lesson. These eight slides correspond to the eight illustrations which will accompany each monthly lesson. The 8 slides for each lesson will automatically be sent to each club registering for the course. There is no charge to member clubs for the slides. Registration blanks and full details may be obtained from Mrs. Esther Cooke, APSA, Course Chairman, 407 Spring Street, Albany 3, N. Y.

*Individuals should organize a study group if there is no local club.

The pull-down claw pulls the film by jerks, and the upper and lower loops permit the film to be jerked in this manner without damaging it. One of the causes of trouble in the camera is the loss of this loop. When the loop is lost, for any reason, the pull-down claw cannot do its job properly with the result that the pictures are not exposed properly. The filmer must always remember to make sure these loops exist when loading his camera.

The film then goes around a lower sprocket and onto the take-up spool. The film on the lower spool is then sent to the laboratory to be developed.

The lens, in front of the window, or aperture, focuses the picture on the film just in back of the aperture.

It should be apparent that when the film is jerked down, permitting successive exposures to be made, the entire film will be blurred by the continuous beam of light coming through the lens. This is exactly so, and a film exposed in a camera in this manner would be no good.

To avoid this blurring, a shutter is placed in front of the film aperture in such a manner that it swings in front of the aperture at the very instant the pull-down claw pulls one frame of film down and brings another into place. Then the shutter opens and a clean exposure is made. Obviously the shutter and the pull-down claw must be accurately synchronized.

The pressure plate serves to hold the film firmly behind the aperture so that there will be no wiggle or wobble of film at that point—called the film plane—and the result is a sharply exposed picture.

D. After the film has been exposed and developed, it is ready to be projected onto a white screen. The projecting mechanism is identical to the camera mechanism in every detail, so much so that combination cameras and projectors have and are being sold for this combined purpose.

In Fig. 1B we see the principle of a motion picture film projector. Notice the great similarity to the camera mechanism. From the supply reel the film goes around the upper sprocket, into the all important upper loop, past the aperture or window, being held firm by the pressure plate, pulled down by the pull-down claw into the all important lower loop, around the lower sprocket, and onto the take up reel. There is really only one major difference, and that is the addition of the lamp which brightens the film in the aperture so intensely that the lens can project the picture on the screen.

One other difference will be noted and that is in the shutter. Whereas the

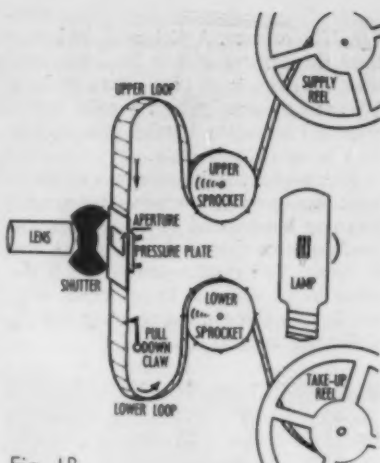


Fig. 1D

camera needs, and is better off, with only one blade in its shutter, the projector is better off with a two bladed shutter, and some projectors feature a three bladed shutter. The reason is that one blade will cause a flicker on the screen. Two blades minimize this flicker to the point that it can hardly be seen.

E. The human eye is capable of noticing 12 changes per second. The motion picture, therefore, is designed to photograph—and project—16 pictures a second—just enough more than 12 so that the change cannot be noticed by the human eye. When sound films were created it was found that better sound quality resulted when the film went through the projector at a faster speed, so for sound films the speed is 24 pictures per second. Silent films need not be projected faster than 16 frames per second. Frame and picture are synonymous in our terminology here.

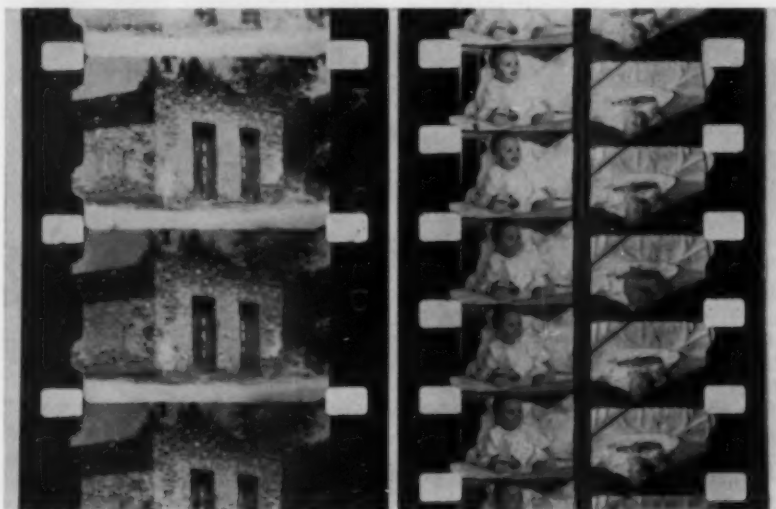


Fig. 1C

F. Theater film is 1½ inches wide, making it pretty expensive for the amateur to use. In 1923 a film less than half this width was introduced, being ¾ inches wide (16 millimeters) and soon found wide acceptance by experimenters and amateurs who had long wanted to make their own motion pictures but who couldn't afford the expensive theatrical width and high laboratory costs.

Then, in 1933, the Eastman Kodak Company, who had introduced 16mm. film ten years before, found that by cutting the 16mm. film in half they would have a film just 8mm. wide. Since the area of each picture of the 8mm. film was one fourth the size of the 16mm. picture, it meant a greater saving to the amateur and experimenter.

Both widths are used today by amateurs, and 16mm. is used also by many professionals, especially for newsreel subjects, TV commercials, industrial films, and numerous applications. It can be made in sound, the sound running along one edge of the film. The 8mm. film is ideal for amateur use where a large image is not needed. It is best for home movies, whereas 16mm. film is better where large audiences are to see the film or where sound is to be added.

Fig. 1C illustrates the two films, 16mm. on left, and 8mm. on the right. Notice that four pictures of 8mm. cover the same area as one frame of 16mm. film.

When 8mm. film is purchased to be exposed in the camera, it is 16mm. wide. First one side (center to edge) is exposed by running it through the camera. Then the spool is run through the camera again in such a way that the other edge of the film is exposed. It is then sent to the laboratory and developed.

At this point it looks like we see it in Fig. 1C. Then, before it can be projected, it must be slit down the center.

Eight millimeter film costs about one-third as much as 16mm. film for the comparable screening time. A foot of processed 8mm. film contains 80 pictures and requires 5 seconds to project. A foot of 16mm. film contains 40 pictures and requires 2½ seconds to project.

Film comes on a spool which fits in the camera, the film being threaded as previously explained. This is called the spool load type of camera. There is also another method which consists of the film already threaded in its own individual mechanism called a magazine. The entire magazine fits in the camera and no threading on the part of the cameraman is required. The magazine is not purchased, only loaned by the film manufacturer. The film is, of course, purchased, and after development belongs to the purchaser while the magazine is retained by the laboratory.

The magazine method is more expensive, but some cameramen prefer it since it is quicker to load and unload, and since it is already threaded, any error in threading on the cameraman's part is eliminated. Also, the magazine is light tight and there is no way for stray light to reach the film and damage it. When stray light does reach undeveloped film and spoils it, we call this *fogging* the film. Loading and unloading spools of film in strong light is asking for this kind of film fogging. Spools should always be loaded and unloaded in the dimmest light possible, preferably no light at all.



Fig. 1D

Fig. 1D gives a comparison of film spools and a magazine. The large spool holds 100 ft. of 16mm. film, requiring 4 minutes to screen. The small spool holds 25 feet of 8mm. film ready to go into the camera, which will result in 50 feet after it has been processed and slit down the middle. This will also require 4 minutes screening time.

The magazine holds but 50 feet of 16mm. film and requires only two minutes screening time.

G. The camera. A picture is no better than the camera and it has been said that a camera is no better than its lens. This means, simply, that a good lens is required to create a good picture, one that is sharp and clear.

We might classify cameras as those with non-focusing lenses, those with focusing lenses, and those that accommodate more than one lens on a turret in front. The mechanism is much the same in all cameras in principle, with the lens of the camera creating quite a difference in cost.



Fig. 1E

In Fig. 1E we see what is called a non-focusing camera or, more correctly, a camera with a non-focusing lens. Also called a universal lens, this means that the lens is set by the manufacturer for average distances and that for subjects from about eight feet and further, no focusing adjustment is necessary. All such subjects will be satisfactorily sharp.



Fig. 1F

Fig. 1F shows a focusing camera, or, again more correctly, a camera with a focusing lens. When a lens will focus upon its subject, then those objects as close as three or four feet can be photo-

graphed and will be extremely sharp. Obviously such lenses cost more money, but many amateurs want a lens that will permit them to take sharp subjects at close distances, such as just a person's head, a small animal such as a kitten, and so on. Each has its advantages.

Non-focusing lens (also called fixed focus.)

1. Never need to worry about pictures not being sharp, as long as the subject is 8 ft. or more away from the camera.
2. Can't leave the lens set wrong and spoil any film with out of focus pictures.
3. Anyone can use the camera and get sharp pictures all the time.
4. Less expensive, nothing to ever go wrong, focusing mechanism can't jam.

Focusing lens

1. Permits focusing as close as two or three feet, some makes even closer.
2. Focusing lenses are generally better lenses since they are designed to focus at specific distances; don't have to be "all purpose" lenses, therefore give a sharper image at distance focused on.
3. Can be used the same as a fixed focus lens by setting at 25 feet; then everything from about 8 feet on will be satisfactory (except when the light is poor).
4. Permits a much wider range of subjects to be photographed since the 8 foot nearness limit does not exist.

H. Later on in this course we will study lenses and will learn that there are different kinds, such as a telephoto lens, which is the same as a pair of binoculars to the eye, and a wide angle, which includes more picture area from a given spot. Many photographers have these extra lenses and like to have them ready for instant use at all times.



Fig. 1C

Some cameras feature this advantage by what is known as a lens turret. This turret, illustrated in Fig. 1G, holds one or two extra lenses besides the taking lens which is in front of the aperture of the camera. In this illustration the young man is holding a camera with what we call a three-lens turret.

The advantages are, simply, that the photographer can instantly switch from one lens to another. This can be important when filming sports events, parades, and similar fast moving activities.



Fig. 1H

I. There is one other type of camera we should include and that is a recent introduction called the automatic or electric eye camera. A lens, as we shall learn later, must control the amount of

light that passes through it to the film. Just the right amount must pass, and the beginner finds it difficult to judge how much light is going through his lens.

The built-in electric eye measures the light automatically and sets the lens correctly. The photographer need pay no attention to this light passing factor. This is the newest type of camera and has its advantages, as we shall learn in a later lesson.

J. In this first lesson we have sought to show how cameras and projectors work, the differences between 8mm. and 16mm. film, and the different kinds of cameras, as measured by their lenses, which are available today to the amateur interested in motion picture making as a hobby. At this point we are about as far along in our study as were the pioneers of film making in the 1890's. The camera had been invented, and it was used to record anything that moved, from a prize fight to a train running to Niagara Falls. Along Broadway in New York small theaters sprang up and an admission of 5 cents was charged to see about 20 minutes of short shots such as those we have just described.

In time the films began to get longer, and news events of the day were photographed and shown. A Frenchman by the name of George Melies who was interested in magic tricks began photographing his magic acts. In 1902 an American named Edwin S. Porter

learned that shots made with a movie camera didn't have to be shown in the same order as they were taken. By mixing up the shots for projection, different effects were obtained. This rearrangement of shots later came to be known as editing.

It was not long until short plays were photographed, and in 1915 a fellow named D. W. Griffith made a film he called "The Birth of a Nation" and proved to the world how powerful the motion picture could be as a medium of communications. He used many motion picture techniques which are still in use today, and his production brought a new concept of the power of the motion picture.

Today the amateur uses the motion picture to record his trips and outings, his vacation experiences, family events, other happenings that interest him, brief stories, and in other ways. But it is one thing to merely press the button and photograph these things, and it is another to so photograph them and later edit them that on the screen they become more than a series of recorded images but something interesting to watch and beautiful to see. How to achieve these ends is the purpose of this course of 18 lessons, and those who want to improve their knowledge of motion picture making need but to attend these lessons and learn the facts and principles presented.

Next month we shall take up a study of the camera and how to use it.

What Makes A Film?

By Ed. Kentera

What makes a film?—this question could be asked of many people and there would undoubtedly be as many different answers. For the moment let's dismiss the mechanics of film production and explore instead the realm of the intangibles, particularly the intangibles related to the subject matter contained within the film.

During the recent screening of a number of worthwhile travel films at a club meeting, we were most fortunate in having an audience widely divided in taste as to their favored screen fare. For, upon open discussion of the films which had been shown, we were enabled to learn first hand what made

some of our filmers create as they did.

A sampling of the conversation regarding the film ran as follows,—“what has this man achieved? He has merely pointed his camera and pressed a button. He has created nothing.” On the other side of the discussion we heard, “I've been there. He's captured the true beauty of the country.” Or something like this,—“His films on Italy were marvelous. I lived there for many years and they brought back so many memories.”—And so far into the night. Again we ask, what makes a film? Rather the question should be, “for whom do we make the film?”

In the judging of a motion picture

contest conducted by amateur groups it is important that the subject matter contained within the film be relegated to a position of minor value. Whether the film is a beautiful reportage on Switzerland, a backyard family film or an abstract art creation its subject matter can play a large part in winning the acclaim of a special audience. A judge, however, should evaluate only the filmers artistic and mechanical interpretation of the films content and not the subject matter itself. An audience on the other hand rates a film primarily on the subject matter alone. Have they seen displayed in beautiful colors those nostalgic areas of yesterday's vacation? Is

the baby in the family film so cute that the obvious faults of cinematography are overlooked? Are the tedious and painstaking hours of labor shown in an abstract art film shrugged off with a curt "it doesn't mean anything"? Each film category has its very own group of followers and it becomes folly to express critical condemnation of a film on cats just because we happen to be dog lovers.

In today's mechanized age of self-loading, self-setting and button pushing cinematography there is an inclination to forget that we possess in the motion picture camera a powerful art medium. We forget also that all subject matter may be presented gently, forcibly, dramatically and artistically as the case may be, rather than in the tasteless, unimaginative fashion in which it so often is. Why must we be so choosy in the purchase of a beautiful stove if the only purpose it will serve is to boil water?

Too many capable filmmakers are ohly "boiling water" when they could conceivably be concocting some very excellent film fare. By the same token the absolute art film, that type of film which is by its very nature aimed at the select few, is so often overly spiced with in-

nuendoes, fantasy, double meanings, etc., etc., that it becomes impossible for the vast majority of film lovers to fully digest the so called rich flavor. These films are as void of interest to the filmer of realism as the ordinary family or travel film is to the filmer of art.

The production of a film that is pleasantly acceptable to all persons would be a true miracle. The mechanical qualification of such a film could be readily measured. Either it maintains the standards of acceptance for good cinematography or it fails to meet these standards. The artistic approach, the presentation of subject matter is another item. Here the standards vary with the individual viewing the film.

We must not lose sight of the ability expressed in the film even though we do not share with the filmer a liking for his choice of subject matter. The filmer must be granted his privilege of choice, his personal selection of film content. It is unjust to jeopardize a film's rating in a contest when the films only true fault is in the selected subject matter, according to the individual viewer.

It has often been said that much material contained in our movies was never intended to be filmed with a motion pic-

ture camera. And yet there are those who say that any subject is motion picture material. On this latter we'll have to agree.

The filmer who will but take the time and apply energy with his plan may truly produce a film of merit on whatever subject he may choose. We do not claim the product of his efforts will always be an epic. He will at least have embraced the subject of which he is capable and he will certainly win the acclaim of a portion of his audience.

And so again we repeat, "what makes a film"? Who shall dictate the standards that would make a film totally acceptable to an entire viewing audience. Such standards would of a necessity imply that we would all, to a man, enjoy the same subject matter. This can never be so. As long as there are two people on earth viewpoints will always vary somewhat.

Today's amateur filmer has developed a somewhat marked improvement over his earlier counterpart. However, the area for improvement is vast and it offers a true challenge to those who will endeavor to make a better film. This film will then be their work, and their answer, to "what makes a film."

Unforgettable Characters I Have Met

By Alfred C. Schwartz, APSA

The Judge.

He pattered with photography for years, shuttling between mediocrity and minor success. Having produced several unsuccessful prints from a certain negative he asked a fellow-member to give him some darkroom help. His focussing was done upon the back of a discarded picture. Upon turning it over accidentally the fellow-member waxed enthusiastic and insisted it be entered into the club contest. It won the monthly contest, was print-of-the-year and won the Camera Club Council's highest annual award. The maker achieved local fame and was deluged with requests to judge contests, he who didn't know a good picture when he had one.

Truth Is Stranger Than Fiction

I know the individuals and the story intimately enough to attest to its truth. The young housewife joined the club determined to earn both fame and fortune through photography. It was to become her escape from drab housework and obscurity. Her husband was a moody young man who occasionally attended meetings or visited her at the club's darkroom and who said very little to anyone.

His pictures hit the front pages before hers; but he was the subject. Policemen and firemen had to talk him out of jumping from a bridge when they found him poised on the hand-railing. She had left our midst meanwhile. Several months later it was her turn, however. Stores in a Western city were the frequent victims of holdups by a slender

young lady who became the object of a wide police hunt and daily headlines. You guessed it, caught at last, she turned out to be our erstwhile fellow-member. No doubt there is a humorous facet to this story but I cannot see it clearly through my watering eyes, because of their two little children.

The Go-getters.

The publicity about our membership drive stressed that visitors were welcome without obligation. The two twenty-year old girls attended several meetings and finally our field trip. Only one carried a camera, a new box job, and I noted she did no shooting. As leader of the trip I offered encouragement and advice, pointing out that simplicity of equipment was no bar to successful pictures. "Oh, don't bother," she said. "There's no film in the camera anyway." Being the father of two teen-age girls, I am not easily surprised; but she noted my nonplussed expression. "You see," she went on, "we're interested in matrimony not photography. We watch the papers for announcements of gatherings which may include eligible young men and then we go. Dances and socials offer too much competition. We have the field to ourselves this way and meet boys under proper circumstances."

I wish I could report that their quest ended successfully at our club. However, they eventually left us for greener pastures and I have no doubt that their enterprise has been fittingly rewarded.

Cinema Clinic

Conducted by George W. Cushman, ASPA

Course of Instruction

On page 44 of this issue the first lesson of a two year course in motion picture instruction begins. This series is presented by the Motion Picture Division for use in clubs throughout the country and the world, and for any other groups that would like to organize especially for the purpose of using these lessons.

If you belong to a club that is not aware of these lessons, bring it to the attention of the president or program director. Clubs that put on the course as a part of their program should find this a good way of recruiting new members as well as providing a good service for the older ones.

Conventions

Perhaps conventions isn't the right word, but I have been quite pleased to note the ever increasing number of meetings held in various parts of the country throughout the year where motion picture enthusiasts may get together for profit and pleasure.

Probably our own society leads in these with one annual convention (this year in Louisville the second week in October) and several regional conventions scattered throughout the land. Besides, there are several Festivals and other gatherings where movie photographers from far and near congregate to listen to lectures and demonstrations that assist them in bettering their movie making technique, see some of the best examples of amateur filming, and renew old friendships while making new ones.

Almost every month this year has seen at least one such gathering somewhere. A Festival was held in Chicago last month, and another will be held in Salt Lake City the first weekend in November when the fourth annual Ten Best of the West Contest is screened.

At most of these affairs it is customary to hold lectures on movie making by experienced filmmakers during the day, and view outstanding films during the evenings. The time varies from the "Round-up" in Los Angeles (held four times a year) which lasts one day (Sunday), to the PSA Convention which lasts four days (this year, October 7, 8, 9, 10). Most of the Festivals and PSA Regionals last two days, usually a Saturday and a Sunday, with some of them beginning

Friday evening. The Chicago Festival last month lasted three days.

PSA sponsors the Regionals, and various associations of clubs usually sponsor the Festivals. Registration fees vary but are nominal, especially in view of the tremendous amount of worthwhile information a motion picture enthusiast can receive from them.

These are listed in this Journal and other photographic magazines. If one is to be held in your vicinity and you have never attended, I suggest you try to do so if at all possible. I would suggest you write for a copy of the program to be held. You can soon judge if the program will interest you. But even if the subjects are not exactly what you might want, I can assure you that meeting with others that share movie making as a hobby, and viewing the above average films, will be worth the trip. Give it some thought.

Well Titled

If a friend of yours described a film as being well titled, what would you think he meant?

Most movie amateurs seem to think that if the titles in a film are beautifully executed, full of color, well centered, focused carefully and properly exposed, that the titling can be considered excellent.

I was recently a member of a judging panel in which one particular film was rated quite high in respect to its titles. I was quite surprised at this and in questioning the other judges I found that they rated the titles high because of this physical excellence.

Actually, the film was poorly titled. By that I mean that the titles did not tell us much needed information about the film. Scene after scene went unexplained. We didn't know where places were. Titles that had little bearing on the scenes were abundant.

I brought this fact to the attention of the other judges, but it had little influence on them. They wanted to judge the artistic and mechanical perfection of the titles rather than their need in, and value to, the film content.

If a title is well centered and well focused let's praise the filmer's camera handling ability. If it is well lettered and colorful, let's recognize his artistic ability.

But a title is necessary in a film to

give information the scene itself does not or cannot give. That is the primary purpose of a title. Should we not, then, judge a title on its reason for existing, rather than on its beauty or mechanical excellence? Is it not like judging a cake by its looks rather than its taste, which is, after all, the reason it was baked?

The purpose of a title is to give information. It must give the right information, in the right place at the right time. Some films may need a lot of titles. Others may need only a few. A filmer should be judged on how well he has fulfilled the need for titles rather than on their esthetic beauty or mechanical excellence. If a contest wishes to recognize the beauty of a title, or its mechanical excellence, all well and good. Let's announce the fact and award the necessary trophies. But when the judges are asked to judge the titles in a film with no qualifying restrictions, the judges should judge on the value of the title text to the film subject.

Why else do we use titles?

Oar to Pilot, over . . .

"Pilot to Oar, come in, over."

Hi, Pilot . . . grapevine tells me that when I stuck my oar in last month I was picking a fight with you. You know better and so does Ed. But it seems like some folks are more interested in a good or bad battle than in learning something.

Like your mention of Potemkin. I saw it when it was new. I'd never call it a great film. I discovered years later that if you studied Russian history, the film made sense, but the director did not get his story over to an audience which didn't already know it!

The Russians, even back in the late Twenties, were doing a lot of screaming. Their great inventor Regus Patoff had not yet been born, but Eisenstein and others were discovering the cinema. They made great contributions. By naming the things every American director had been using for years. Like *filmic space* and *filmic time*. Ed Porter discovered them when he made the Great Train Robbery!

I'm not going to argue with you about Potemkin or the Russians. It's just that I was contemporary to that era, remember the dates and made my own evaluations against the critics of the day.

I guess some folks can't weigh or make opinions. We'll have to spell it out a little better for them.—db.



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 WHITAKER, L. D., 3379 Stuyesant Pl., N.W., Washington, D.C. 6'59 S
Edgar A. Hahn
 WHITNEY, Miss Marjorie, 2712 Oroway St., N.W., Washington 8, D.C. 6'59 M
Mrs. Esther Cooke
 WILCOX, George, Jr., 3341, Fairmount Blvd., Riverside, Calif., 6'59 NJ
Harold Cook
 WILLIAMSON, Miss Mary, 30-94 33rd St., Long Island City 2, N.Y. 6'59 T
Walter J. Heinz
 WOOLNOUGH, Maj. J. Hobson, AO68- 5287, Box 26, 6902nd Scg., APO 73, San Francisco, Calif. 6'59 C
M.C.
 ZAPP, Kenyon L., 20 Prescott St., Cambridge 38, Mass. 6'59 CS
Harold Lloyd**

ALBIZU, Dr. Francisco M., Caixa Postal 25, Curitiba, Parana, Brazil 7'59

Nelson Nigro Samways
ALLEN, Eugene L., 1315 Westcott St., Visalia, Calif. 7'59 P

Harry R. Haines
ANDERSON, Frieda J. (Mrs. E.R.) 1123 - 69th St., Des Moines 11, Iowa 7'59 P

L. J. Lindemann
AREA, Oscar J., 1216 S. Flower St., Santa Ana, Calif. 7'59 MJ
AREA, Mrs. Oscar J., 1216 S. Flower St., Santa Ana, Calif. 7'59 MJ

John J. Lloyd
ATHERTON, Samuel, 222 W. Muskegon Ave., Muskegon, Mich. 7'59 CN

Edward B. Roberts
BAKER, Ray, 513 - 4th St., S.E., Apt. 3, Minneapolis 14, Minn. 7'59 CN

M.C.
BARRISCALE, W. J., 10 E. Overlook Ave., Belleville 9, N.J. 7'59 CMJ

Clarence McDermott
BARWELL, Charles E., 42 Gladstone Terr., Invercargill, New Zealand 7'59

William Roth
BATTIN, Dr. Richard, 346 Park St., Upper Montclair, N.J. 7'59 CP

M.C.
BAUER, Harold E., 845 Monterey Rd., S. Pasadena, Calif. 7'59 C

Floyd Morguard
BEMIS, W. B., 286 Angelus, Memphis, Tenn. 7'59 CP

M.C.
BENSON, Carl, 2105 Harvard, Fresno, Calif. 7'59 CP

Eric Mitchell
BLAIR, C. Paul, 416 Prospect St., Sharon, Pa. 7'59 CMJ

Charles M. Noll
BOWKER, Bernard C., 1554 N.W. 3rd St., Miami 35, Fla. 1'59 N

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BOYNTON, H. S., 1505 Belmeade Dr., Kingsport, Tenn. 7'59 C

William Mac Naughton
BRADBURN, Thomas Lyle, 6036 Attica Rd., Inlay City, Mich. 7'59 J

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Anne M. Hatcher
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Stanley O. Grierson
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BURNHAM, A. F., 220 - 5th Ave., E., Kalispell, Mont. 7'59 P

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CAMHI, David, 616 Juniper St., Brooklyn 12, N.Y. 7'59 CP

Miss Jane Ream
CANCELLIER, Richard T., P.O. Box 163, Covina, Calif. 7'59 CJP

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Relfe & Rita Ehret
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COUNCIL, Dr. Francis E., 2400 Harrison Ave., Ft. Worth 10, Tex. 7'59 T

Preston E. Minton
CRIBB, Thomas G., 667 Rielle Ave., Verdun, Que., Canada 7'59 P

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Harold Cook
DEARBORN, Howard K., 31 Manning Dr., Berea, Ohio 7'59 M

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DELANEY, Joseph Lawrence, 139 N. Oxford, Los Angeles 4, Calif. 7'59 CMJPT

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Col. James W. Ross
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FISHER, Mrs. Camille D., 730 Butterfield Rd., San Anselmo, Calif. 7'59 CP

Col. James W. Ross
FULLER, Gordon P., 31 Mayfair Rd., Meriden, Conn. 7'59 PT

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GARDNER, Miss Grace, Owings Mills, Md. 7'59 C

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Ann M. Kandlehart
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Juan A. Dominguez
GORSKY, Dr. R. L., 220 - 9th St., Racine, Wisc. 7'59 C

E. G. Rutherford
GROVE, Miss Alice, 7431 W. Pratt Ave., Chicago 31, Ill. 7'59 S

M.C.
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HAIGH, Ernest B., 15086 Vemura Blvd. Sherman Oaks, Calif. 7'59 CT

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HALLORAN, Delavan, 85-10 - 94th St. Woodhaven 21, N.Y. 7'59 C

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JACOBS, Philip J., 243 S. Third Ave., Mr. Vernon, N.Y. 7'59 C

Ludolf Burkhardt
JACOBY, Wilbur H., 1403 Neshannock Blvd., New Castle, Pa. 7'59 C

Clarence A. Kissinger
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Dr. T. Norbart Kemt
JOHNSTON, Miss Muriel, 1400 Beach Dr., Victoria, B.C., Canada 7'59 CP

Doro Payne
JOHNSTON, Mrs. Jack R., 2830 S. Columbia Pl., Tulsa 14, Okla. 7'59 C

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KEENAN, Helen (Mrs. L. E. Jr.), 12 Wagon Rd., Morris Plains, N.J. 7'59 JPT

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W. M. Mostin
KIRKWOOD, Miss Ann, 155 Worth Ave. Palm Beach, Fla. 7'59 C

W. H. L. Gerding
KNICKEBROCKER, Harold H., RR #6 Box 300, Anderson, Ind. 7'59 CNJP

Ted Forrington
KOHLER, Stanley, 2033 Don Carlos Ave., Tempe, Ariz. 7'59 C

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Richard Henley
LATHE, Howard A., 146 San Carlos Ave., El Cerrito, Calif. 7'59 CP

Col. James W. Ross
LEWIS, Floyd C., 488 Capital Ave., N.E., Battle Creek, Mich. 7'59 CNP

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MARKS, Morris L., 12349½ Riverside Dr., N. Hollywood, Calif. 7'59 CJ

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M.C.
MATTISKE, Gordon Ralf, 114 Subiaco Rd., Subiaco, West Australia 7'59 M

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PLOWMAN, Maxine (Mrs. Howard) 5375 E. Broadway, Long Beach, Calif. 7'59 CM

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M.C.
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M.C.
DANIELS, Fernie (Mrs. Jack G.), 4167 43rd St., San Diego 5, Calif. 7'59 T

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DELANEY, Joseph Lawrence, 139 N. Oxford, Los Angeles 4, Calif. 7'59 CMJPT

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M.C.
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DUNHAM, Mal, 9940 Belle Ave., St. Charles, Mich. 7'59 P

Robert E. Boyse
EDWARDES, Dr. Arthur F., 1930 Wilshire Blvd., Los Angeles 57, Calif. 7'59 C

Dr. C. H. Albough
ELI, Truman W., 11537 Hensby St., N. Hollywood, Calif. 7'59 MT

Mrs. Esther Cooke
ELLSWORTH, C. W., 317 S. E. 9th Ave., Hialeah, Fla. 7'59 PT

A. W. Ellsworth
ENGLAND, Everett E., 1676 48th Ave., San Francisco 22, Calif. 7'59 P

Col. James W. Ross
ESTUDILLO, Francis M., 5570 Victoria Ave., Riverside, Calif. 7'59 P

Paul E. Peabody
FALL, Mrs. Helen M., 4003 Lorraine Ave., Falls Church, Va. 7'59 CT

John F. Meenahan
FISHER, Mrs. Camille D., 730 Butterfield Rd., San Anselmo, Calif. 7'59 CP

Col. James W. Ross
FULLER, Gordon P., 31 Mayfair Rd., Meriden, Conn. 7'59 PT

Henry W. Barker
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M.C.
GARDNER, Miss Grace, Owings Mills, Md. 7'59 C

Mrs. Robert H. Bolling
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Alvin B. Unruh
GELUS, Edward, 939 Shattuck Ave., Berkeley 7, Calif. 7'59 C

Stanley T. Abrams
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ROSS, Richard M., 107 Ashbourne Rd., Columbus 9, Ohio 4'59
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ROWLEY, Robert E., 1558 N. Pacific Glendale 2, Calif. 7'59 C
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M.C.
SANDERS, Carl, 56 Pilgrim Rd., Marblehead, Mass. 7'59 CN
Robert G. Byrns, Jr.
SIEVERT, Leo E., 114 Sansome St., San Francisco 4, Calif. 7'59 C
M.C.
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SORRI, Fred A., Box 1282, Fairbanks, Alaska 7'59 CNJ
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Clark H. Hogan
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M.C.
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Essay or Not?

from page 27

of the architects themselves, the tourists, the politicians or the Chamber of Commerce, it was the architecture of Atlanta from the limited, personal standpoint of a man thinking about it as it affected his own life and many men like him. It became an essay and was so recognized.

All essays don't have to be as definite or as broad in application. Many poems (besides Pope's Essay on

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I am no Emerson, Byron or Pope, no camera carrying Gray or Milton but, like you, have certain things I love and want to share with others. Here, simply, is a distillate of the enjoyment and interest of over twenty years in a subject I have known as a marine insurance underwriter, occasional boatman and inveterate beachcomber.

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Beginning on September 23, 1959, Hunter College, New York, will offer a new complete program in Airbrush consisting of two classes, each meeting fifteen weeks; Basic Airbrush for beginners and Advanced Airbrush including color. Conducted by Miss Stella Pandell, PSA leading Airbrush consultant and author, these courses have been designed to meet the needs of photographers with little or no art background. Students may register by mail from August 17 through September 24, 1959. Write to Room 241 for mail registration forms.

If you want strong color effects indoors, use theatrical gels over your lights, especially spots. They come in several hundred colors, can be bought in sheets 18" square from a stage supply house.

PLANT MANAGER

Leading professional photographic color laboratory is seeking ambitious man in middle 30's, with college degree, to take over full managerial responsibility for rapidly expanding Florida plant. The man we want has sound technical experience in graphic arts, ability to handle personnel & customer relations & a sound business background. Unlimited growth opportunity & liberal benefits. Send resume & salary desired to Color Corp. of America—48 West 61 St., N.Y.C. All replies confidential. No calls please.

PSA Trading Post

The Trading Post is for the use of all PSA members, and members only, free of charge. Copy must be brief and complete. It must reach the Editorial Office, 28 Leonard St., Stamford, Conn., by the 20th of the month and will normally appear in the second following issue. PSA assumes no responsibility because of this free listing service.

SALE—5x7 Grover View, 7" Ektar in Ilex sunchro shutter, case, 15 cut film holders, good condition, best offer, 3/4x4 1/4 Ann Spd Graphic, RP, cut film magazine, holders, gun, good condition, \$60. W. D. Murphy, 6872 North Haven Dr., North Highlands, Calif. 2x7

WANTED—240 to 360mm, 4 or 5 element focusing mount Exakta lens, also 135mm auto lens, one Polaroid back for 4x5. W. E. Brunson, Sr., P. O. Box 308, Sumter, S. C. 2x7

SALE OR TRADE—Graflex 3 1/4x4 1/4 model C with Taylor-Hobson Cooke 2.5 lens, plate & film holders, film magazines and Pacemaker Graphic 4x5 with Schneider 4.7 lens. Interested in Rollei-flex, Nikon or Nikkor lenses. John Titcher, 24 Heron St., Claremont, N. H. 2x8

SALE—TDC Duo 500 slide projector and case with electric semi-automatic changer, 35mm and super slide hand changers included, like new, cost \$110, only \$55. W. H. Clouse, 208 White Marsh Way, Barclay Farm Haddonfield, N. J. 2x7

WANTED—Bolex Titler with accessories, Clyde S. Driscoll, 4021 Hanover St., Dallas 25, Texas. 2x7

WANTED—Old books, annuals and/or pamphlets about photography and allied subjects, and old photographic periodicals, in bound volumes, for my collection. Because I already have over 4,000 items and cannot use duplicates, please state the following when writing. About books, etc.: complete title; name of author; publication date; number of edition if indicated; type of binding; condition. About periodicals: complete title; name of editor if given; volume number if bound; month and year of each issue; condition. Charles Abel, 519 Caxton Bldg., Cleveland 15, Ohio. 2x7

SALE—Nooky-Hesum, like new; cost \$31.50, first \$16 gets it. Compuar 12.5. 30mm enlarging lens of top quality; cost \$35, first \$18 gets it. Palette & Lens Studio, 1326 47th Ave., N., St. Petersburg 3, Fla. 4x7

SALE—Contax III with 50mm f:1.5 Sonnar, case and lens shade, G. E. model DW-48 exposure meter. All in excellent condition, \$175. William Armstrong, Box 727, Indio, Calif. 4x7

SALE—Leitz Telyt 400mm with adapter for Exakta, lensshade and leather case. \$100. Or trade for Exakta VX body. Paul E. Holub, PSA DR, 559 McAlpin Ave., Cincinnati 20, Ohio. 2x7

ATTENTION PSA'ERS—In Southern Ohio. Need help to re-organize Tri State Chapter; big programs planned for fall; if you have time to spare contact Paul E. Holub, PSA DR, 559 McAlpin Ave., Cincinnati 20, Ohio. Phone CA 1-3996. 3x7

SALE—Rolleiflex 3.5G with meter, red and green filters, Rolleiinar #1 set cases. Excellent condition. Full price \$150 or will consider screw thread Leica items. Evenings HA 4-3921 or write Ed Carlin, Jr., 1869 E. Tulpehocken, Phila. 38, Pa. 2x8

SALE—Nikkor 8.5cm f:1.5 coated lens with special Nikkor view finder for same. Leather case and strap. Lens shade included. In excellent condition. Nikkor f:3.5, 13.5cm with leather case and strap. Coated. Excellent condition. Hundreds of pictures and slides from Japan on all subjects, shrines, ceremonials, customs, people. Most are 3 1/4x4 1/4 and 4x5. Will sell pictures in lots of 6. Stelios M. Stelson, 401 N., Queen St., Durham, N. C. 2x8

SALE—Lenses: 125mm Kodak Anastigmat f:4.5 in Compur-Rapid, 1-400 sec. \$15. 5 1/2" Taylor Hobson Cooke Aviar f:4.5 in Compur 1-200 sec., \$25. Compur Rapid shutter 1 1/4" diameter, 1-400 sec., \$10. M. Friedman, 812 Jefferson St., N. W., Wash. 11, D. C. 2x8

SALE—The late Ross A. Barley's extensive collection of stereo and 35mm slides, USA and most countries. Mimeographed list, 10c. Mrs. Allen F. Horn, 1219 Lancaster Ave., Syracuse 10, N. Y. 2x8

SALE—Almost new 85mm Leits f:1.5 Summarex lens in perfect condition. Purchased last fall, used but little. \$300 including leather case and lens hood. F. S. Allmuth, Textile Research Laboratory, Faulkland & Center Rds., Chestnut Run, Wilmington, Del. 2x8

SALE—Hasselblad 1000 F w/case, 80mm pre set Tessar lens, 150mm pre set Ektar lens, 2 extra 120 roll film backs, Novoflex attachment, \$500. Jack Wetter, 89-10 178 St., Jamaica, N. Y. 2x8

WANTED—Contax II accessories. Finder mask for 85 & 135mm lens. Alibada finder, waist level or prism finder, Flektoskop, 180mm Zeiss Olympia-Sonnar or Tele-Tessar K. 300mm Zeiss Sonnar or Tele-Tessar. Robert W. Fridell, 20504 4th Ave., S. W., Seattle 66, Wash. 2x8

SALE—Busch Pressman, 2 1/4x3 1/4, f:4.5, 105mm Schneider lens and f:4.7, 135mm Schneider Xenar lens. Also Meyer rangefinder, \$85. Bell & Howell TDC Duo-500 watt projector w/Selectron Semi-matic chamber and 6 trays. \$40. **WANTED**—English language foreign edition of Lett Magazines. E. J. Raymond, 1624 N. Newland Ave., Chicago 35, Ill. 2x8

SALE—Cine Kodak Special II with 200-ft. film chamber, mint condition, with new 15mm w.a. Cine Ektar and new 25mm f:1.9 Cine Ektar; also 50mm f:3.5 K.A., 63mm f:2.7 K.A. Viewfinders. Special 15x18" compartment case. \$750. E. K. Kaprelian, APSA, 29 Riveredge Rd., Red Bank, N. J. 2x8

Every Member Get A Member

MEMBERSHIP APPLICATION FORM

Chairman, PSA Membership Committee,
2005 Walnut St., Philadelphia 3, Penna.

Date

Please enter my application for membership in PSA. I understand that membership, if granted, shall entitle me to the rights and privileges of participation in the general activities of the Society, to receive its official publications, and to participate in the special activities of as many "divisions" of photographic interest as I have checked below.

DIVISIONAL AFFILIATION:

Color	()	Photo-Journalism .	()	Stereo	()
Motion Picture ..	()	Pictorial	()	Techniques	()
Nature	()	My choice of one free divisional affiliation is: (please print)			

Any dues remitted herewith are to be returned if my membership is not granted.

PLEASE

PRINT

OR TYPE

Name Mr. _____
Mrs. _____
Miss _____
Street _____
City _____ Zone _____ State _____

SPONSOR: As a PSA Member in good standing, it is my pleasure to nominate the above for membership in the Photographic Society of America:

Sponsor:

Address:

DIVISIONAL AFFILIATION: Participation in the special activities of any one division of interest is included free in annual dues; participation in additional divisions is optional; the fee is \$1.25 each per year. Check as many as you wish.

ANNUAL DUES: Individual Memberships for residents of North America \$12; Family memberships (husband & wife) \$18 (inc. 2 divisions). Individual overseas memberships (no divisional affiliation included) \$6. Of the annual dues \$2.50 is for a one-year subscription to the official publications of the Society; subscriptions at \$5 per year are acceptable only from libraries, educational organizations and government agencies.

CLUBS: Dues are same as for individual Membership, \$12, including one division. We suggest that one person be permanently appointed as your Club Representative to PSA. The Journal and PSA mail can be addressed to the club in his care.

SPONSOR: One required; if you do not know a PSA Member who will sponsor you please write to the Membership Committee.

Exhibitions & Competitions

Monochrome and/or Color Prints

Note: M—monochrome prints, C—color prints.
Entry fee is \$1.00 in each class unless otherwise specified.

PSA Approved

These salons initially approved for Monochrome and/or Color Print portion only by Pictorial Division. See other listings on this page for approval of other sections.

[For listings and approval send data to Alfred W. Hecht, Hotel St. George, Clark and Henry Streets, Brooklyn 1, N. Y.]

Detroit (M.C.) Fee \$1.50 plus postage. Closes August 18. Exhibited Aug. 29-Sept. 27. Data: Amos De Hosse, 16751 Bramell, Detroit 19, Michigan.

Los Angeles County (M.C.) Closes August 25. Exhibited at Fair Sept. 18-Oct. 4. Data: Photography Dept., Los Angeles County Fair Assn., Pomona, California.

Oregon State Fair (M.C.) Fee \$2.00. Closes Aug. 22. Exhibited Sept. 5-12. Data: A. L. Thompson, Director, Salon of Photography, Oregon State Fair, Salem, Oregon.

Amsterdam (Focus) (M.C.) Closes August 31. Exhibited Oct. 17-Nov. 1 at Art Gallery of The Printers Assn. Data: International Focus Salon, Koninkgen Wilhelminalaan 16, Haarlem, Holland.

Bergamo (M) Closes Sept. 1. Exhibited Sept. 20-30. Data: Centro Turistico Giovanile, Via Paleocapa 4, Bergamo, Italy.

Zaragoza (M) Closes Sept. 1. Exhibited in October. Data: Secty., Sociedad Fotografica de Zaragoza, Plaza de Sas 7, Bajos, Zaragoza, Spain.

PSA (M.C.) Fee \$2.00. Closes Sept. 5. Exhibited Oct. 6-10 at PSA National Convention, Kentucky Hotel, Louisville, Ky. Data: B. J. Campbell, 1904 Strathmoor Blvd., Louisville 5, Kentucky.

Puyallup (M.C.) Closes Sept. 5. Exhibited Sept. 19-27 at Western Washington Fair. Data: Northwest International Exhibition, Western Washington Fair, Puyallup, Washington.

Ghent (M. C.) Closes Sept. 6. Exhibited Oct. 25-Nov. 8. Data: Julien Tack, Nieuwland 37, Ghent, Belgium.

Yakima (M.C.) Fee \$2.00. Closes September 19. Exhibited at Central Washington Fair Sept. 30-October 4. Data: Yakima Camera Club, P. O. Box 2013, Yakima, Washington.

Albuquerque (M) Closes September 12. Exhibited Sept. 26-Oct. 4. Data: Robert W. Hall, 1804 June St., N.E., Albuquerque, New Mexico.

Cavalcade (M.C.) Closes Sept. 15. Exhibited October 12-26 at Gates Gallery. Data: Thomas H. Power, 5045 Procter St., Port Arthur, Texas.

Helsinki (M) Closes Sept. 15. Exhibited Oct. 24-31. Data: Paoli Oulasvirta, Lonnrotinkatu 4 C 2, Helsinki, Finland.

Bath (M) Closes Sept. 19. Exhibited Oct. 7-24 at Victoria Art Gallery. Data: B. J. Woodman, 1A Bannerdown Road, Bathaston, Bath, Somerset, England.

P.S.S.A. (M) Closes September 18. Exhibited at P.S.S.A. 6th Photographic Congress, Vereeniging, October 10-24. Data: Salon Secty., P. O. Box 311, Vereeniging, South Africa.

Fresno (M) Closes Sept. 21. Exhibited Oct. 8-18. Data: Elmer Lew, APSA, ARPS, 1915 Tulare St., Fresno, California.

Cape Town (M.C.) Closes Sept. 30. Exhibited Oct. 26-31. Data: Salon Secty., PO Box 2431, Cape Town, South Africa.

Notices

To be listed on this page, notices of exhibitions must be sent to the individuals noted under each heading. Notices of PSA Competitions and of Contests should be sent direct to the Journal, 28 Leonard, Stamford, Conn.

Memphis (M.C.) Fee \$2.00. Closes Sept. 30. Exhibited Oct. 10-31 at Brooks Memorial Art Gallery. Data: Brooks Memorial Art Gallery, Overton Park, Memphis, Tenn.

Shreveport (M) Fee \$2.00. Closes Sept. 30. Exhibited Oct. 23-Nov. 1 at Louisiana State Fair. Data: Robert B. Dial, 3417 Sunset Drive, Shreveport, Louisiana.

Queensland (M.C.) Closes Oct. 1. Exhibited Nov. 23-28. Data: Salon Secty., Queensland Exhibition, PO Box 36, South Brisbane, Australia.

Ceylon (M) Closes Oct. 6. Exhibited Nov. 6-15. Data: Secty., Photographic Society of Ceylon, c/o Lionel Wendt Memorial Art Centre, 18 Guildford Crescent, Colombo 7, Ceylon.

Arizona (M.C.) Fee \$2.00. Closes Oct. 7. Exhibited Oct. 31-Nov. 11 at Arizona State Fair. Data: Dept. "3," Photography, Arizona State Fair, Phoenix, Arizona.

Mexico (M) Fee \$2.00. Closes Oct. 8. Exhibited Nov. 12-25. Data: Club Fotografico de Mexico, Av. San Juan de Letran 80, 1er Piso, Mexico 1, D. F., Mexico.

Bordeaux (M.C.) Closes Oct. 10. Exhibited Nov.-Dec. at Galerie des Beaux-Arts. Data: M. Andre Leonard, Hon. E.F.I.A.P., 6 rue Eugene-Jacquet, Bordeaux 28, France.

Boston (M.C.) Fee \$2.00. Closes Oct. 10. Exhibited Nov. 1-8. Data: Henry I. Soron, 110 Paul Revere Road, Arlington 74, Mass.

Hong Kong (M.C.) Closes October 11. Exhibited in Hong Kong Nov. 30-Dec. 5. Kowloon, Dec. 7-12. Data: Manly Chin, ARPS, Salon Chairman, Photographic Society of Hong Kong, 217A Prince's Bldg., Hong Kong.

Chicago (M) Fee \$2.00. Closes Oct. 17. Exhibited at Museum of Science & Industry, Chicago, Nov. 8-29. Data: Mary A. Root, Secty., 3314 Central Street, Evanston, Illinois.

Barreiro (M.C.) Closes Nov. 1. Exhibited in December. Data: Grupo Desportivo, da CUF, Barreiro, Portugal.

Chile (M.C.) Closes Nov. 7. Exhibited Dec. 1-19 in Exhibition Hall, Bank of Chile, Santiago. Data: Foto Cine Club De Chile, Huertanos 1223, Oficina 14, Santiago, Chile.

Cuba (M.C.) Fee \$2.00. Closes Nov. 14. Exhibited Dec. 1-31. Data: Club Fotografico de Cuba, O'Reilly 366, altos, Havana, Cuba.

Charbourg (M) Closes Nov. 30. Exhibited Jan. 23-31, 1960. Data: M. Henri Erbs, 10 rue du Commerce, Charbourg, (Manche), France.

Pittsburgh (M.C.) Fee \$2.00. Closes Dec. 2. Exhibited Dec. 18, 1959-Jan. 17, 1960 at Carnegie Institute Galleries. Data: Mrs. F. H. Stohr, 6845 Penham Place, Pittsburgh 8, Penna.

Warrnambool (M.C.) Closes Dec. 19. Exhibited Jan. 10-22, 1960 at Art Gallery. Data: Salon Secty., Warrnambool Camera Club, 74 Liebig St., Warrnambool, Victoria, Australia.

Other Salons

Cuyahoga County (M.C.) Fee \$2.00. Closes Aug. 14. Exhibited Aug. 17-23 at Fair. Data: Mary-Jane Matheson, 12317 McGowan Ave., Cleveland 35, Ohio.

Trento (M) (Limited to mountain photography) Closes Aug. 20. Exhibited Sept. 26-Oct. 12. Data: Societa Alpinisti Tridentini, P. O. Box 205, Trento, Italy.

Dum-Dum (M.C.) Closes August 31. Exhibited Oct. 4-11. Data: Photographic Assn. of Dum-Dum, 467-40 Jessore Road, Calcutta 28, India.

Moenchengladbach (M.C.) No entry fee. Closes Sept. 1. Exhibited Oct. 7-25. Data: Gunter Feiter, Secty., 21 Arminiusstrasse, Moenchengladbach, West Germany.

Hongkong Students (M) Fee 50 cents. (Limited to students only) Closes Sept. 7. Exhibited Oct. 5-10 at University of Hongkong. Data: Mr. Ng. Shin-Keen, The Photographic Society, University of Hongkong, Hongkong.

Denmark Color Print (C) Fee \$2.00. Eight prints permitted. Closes Oct. 1. Exhibited Nov. 29-Dec. 13 at Charlotteberg Art Gallery. Data: Aage Remfeldt, Havdrup, Denmark.

Color Slides

Approved for color slide section only.

(For listing and approval send data to Adolph Kohnert, West Main St., Amenia, N. Y.) Entry fee \$1, unless otherwise specified.

Wisconsin State Fair: Aug. 20-30, deadline Aug. 12. Forms: James A. Schwalb, University of Wisconsin, Madison 6, Wis.

Detroit: Aug. 29-Sept. 27, deadline Aug. 18. Forms: Amos De Hosse, 16751 Bramell Ave., Detroit 19, Mich. 2 1/4 x 2 1/4 slides accepted.

Los Angeles County Fair: Sept. 10-12, deadline Aug. 26. Forms: Los Angeles County Fair Assn., Pomona, Calif.

PSA, Louisville: Oct. 6-10, deadline Sept. 5. Forms: B. J. Campbell, 1904 Strathmoor Blvd., Louisville 5, Ky. 2 1/4 x 2 1/4 up to 4 x 5 slides accepted. Entry fee \$1.25.

Cavalcade: Oct. 12-14, deadline Sept. 8. Forms: Thomas H. Power, 5045 Procter St., Port Arthur, Texas.

Laurel: Oct. 6-10, deadline Sept. 13. Forms: A. E. Breland, 815 12th St., Laurel, Miss.

Luxembourg: Oct. 6-19, deadline Sept. 14. Forms: Rene Jentgen, 50 Rue De Blochausen, Luxembourg, Grand-Duchy.

Fresno: Oct. 8-18, deadline Sept. 19. Forms: H. S. Barsam, 4125 Ventura Ave., Fresno 2, Calif.

Salt Lake City: Oct. 6-8, deadline Sept. 24. Forms: Miss Nelle Teter, P. O. Box 1473, Salt Lake City, Utah.

Magic Empire: Oct. 19-22, deadline Sept. 26. Forms: Miss Ruth Canaday, APSA, Box 871, Tulsa, 2, Okla.

Louisiana State Fair: Oct. 24-Nov. 1, deadline Sept. 30. Forms: Robert B. Dial, 3417 Sunset Drive, Shreveport, La.

Memphis: Oct. 10-31, deadline Sept. 30. Forms: Carrol C. Turner, M.D. FPSA, 407 Greenway Rd., Memphis, Tenn.

Chicago: Oct. 24-Nov. 1, deadline Oct. 5. Forms: Jerome J. Wisluga, 6253 N. Naper Ave., Chicago 31, Ill.

Arizona: Nov. 1-8, deadline Oct. 7. Forms: Louise DeWitt, Department "S" Photography, Arizona State Fair, Phoenix, Ariz.

Pittsburgh All Color: Oct. 31-Nov. 13, deadline Oct. 14. Forms: T. C. Wetherby, 116 Ave., "L" Pittsburgh 21, Pa.

Boston: Nov. 1-8, deadline Oct. 17. Forms: Miss Ruth Aronson, 133 Highland St., Roxbury, Mass. 2 1/4 x 2 1/4 slides accepted.

Westchester: Nov. 16-20, deadline Oct. 21. Forms: Henry W. Wyman, 415 Madison Ave., New York 17, N. Y.

Worcestershire: Nov. 11-25, deadline Oct. 21. Forms: E. Finch, 16 Westminster Ave., Romswood, Worcester, Engl.

Evansville: Closes Nov. 19, deadline Oct. 26. Forms: Fred Henah, 306 S. St. James Blvd., Evansville 14, Ind.

Mississippi Valley: Nov. 17-24, deadline Nov. 2. Forms: Miss Jane Shaffer, APSA, 5466 Clemens Ave., St. Louis 12, Mo.

Hong Kong: Nov. 30-Dec. 11, deadline Nov. 8. Forms: Manly Chin, ARPS, The Photographic Soc. of Hong Kong, 217 Prince's Bldg., Hong Kong, China. 2 1/4 x 2 1/4 slides accepted.

Santiago: Dec. 1-19, deadline Nov. 10. Forms: Foto Cine Club De Chile, Huertanos 1223, Oficina 14, Santiago, Chile.

Cuba: Dec. 5-19, deadline Nov. 14. Forms: Abelardo Rodriguez, Club Fotografico de Cuba, O'Reilly 366 altos, por Compostela, Havana, Cuba. 2 1/4 x 2 1/4 up to 3 1/4 x 4 slides accepted.

Pittsburgh: Jan. 3-17, deadline Dec. 7. Forms: Mrs. F. H. Stohr, 6845 Penham Place, Pittsburgh 8, Pa. 2 1/4 x 2 1/4 slides accepted. Entry fee \$1.25.

Warrnambool: Jan. 10-22, deadline Dec. 19. Forms: John A. Welsh, 74 Liebig St., Warrnambool, Victoria, Australia.

Melbourne: Mar. 21-30, deadline Feb. 19. Forms: Allen G. Gray, 101 Nicholson St., East Coburg, Victoria, Australia.

New Zealand: Apr. 11-27, deadline March 22. Forms: Neil S. Bowie, P.O. Box 1789, Christchurch, New Zealand.

Color Prints

Entry fee \$2.00 unless otherwise specified.

PSA: Oct. 6-10, deadline Sept. 5. Forms: B. J. Campbell, 1904 Strathmoor Blvd., Louisville 5, Ky. Entry fee \$2.00.

Pittsburgh All Color: Oct. 31-Nov. 13, deadline Sept. 14. Forms: T. C. Wetherby, 116 Ave., "L" Pittsburgh 21, Pa.

Memphis: Oct. 10-31, deadline Sept. 30. Forms: Carrol C. Turner, M.D. FPSA, 407 Greenway Road, Memphis, Tenn.

Melbourne: March 21-30, deadline Feb. 19. Forms: Allen G. Gray, 101 Nicholson St., East Coburg, Victoria, Australia.

Santiago: Dec. 1-19, deadline Nov. 10. Forms: Foto Cine Club De Chile, Huertanos 1223, Oficina 14, Santiago, Chile.

Exhibitions & Competitions

Nature

(For listing and approval send data to H. J. Johnson, FPSA, 2134 W. Concord Pl., Chicago 47, Ill.)

Pomona, Sep. 18-Oct. 4, deadline Aug. 26. Prints and slides. Forms: Nature chairman, Los Angeles Co. Fair Assn., Pomona, Calif.

PSA, Oct. 6-10, deadline Sep. 5. Prints and slides. Forms: B. J. Campbell, 1904 Strathmoor Blvd., Louisville 5, Ky.

Salt Lake City, Oct. 6-8, deadline Sep. 24. Slides. Forms: Nelle Teter, PO Box 1473, Salt Lake City, Utah.

Buffalo, Oct. 27-Nov. 8, deadline Oct. 12. Prints and slides. Forms: Buffalo Science Museum, Buffalo 11, N. Y.

Westchester, November, deadline Oct. 21. Slides. Forms: Henry Wyman, 415 Madison Ave., New York 17, N. Y.

Worcestershire, Nov. 11-25, deadline Oct. 21. Slides. Forms: E. Finch, 16 Westminster Av., Ronswood, Worcester, England.

Audubon, Oct. 31-Dec. 3, deadline prints Oct. 19, slides Oct. 26. Forms: John Walsh, 41 Livingstone Av., Beverly, Mass.

Mississippi Valley, Nov. 17-24, deadline Nov. 2. Slides. Forms: Jane Shaffer, 5466 Clemens Av., St. Louis 12, Mo.

Minneapolis, Feb. 14-18, deadline Jan. 11. Slides. Forms: F. C. Sweeney, 5400 Halifax Lane, Minneapolis 24, Minn.

Chicago, Feb. 6-26, deadline Jan. 18. Prints and slides. Forms: Louis Braun, 166 W. Washington, Chicago 2, Ill.

Rochester, deadline Feb. 8. Slides. Forms: J. L. Hill Jr., 643 Highland Av., Rochester 20, N. Y.

Stereo

(For listing send data to Lewis F. Miller, APSA, 8216 Morgan St., Chicago 20, Ill.)

PSA, Closes Sept. 5, 4 slides \$1 plus postage. Forms: B. J. Campbell, 1904 Strathmoor Blvd., Louisville 5, Kentucky.

Lighthouse, Closes Sept. 23, 4 slides \$1.25. Forms: Dorothea Van Westrienen, 7139 Bennett Avenue, Chicago 49, Illinois.

Pittsburgh, Closes Oct. 14, 4 slides \$1 plus postage. Forms: T. C. Wetherby, 116 Avenue "L", Pittsburgh 21, Pennsylvania.

Mexico, Closes Oct. 15, 4 slides \$1. Forms: Club Fotografico de Mexico, San Juan de Letran 80, Ier. Piso, Mexico, D. F.

PSA Competitions

International Club Print Competition—Four classes, clubs may join at any time. Write for data to Ralph M. Carpenter, 99 Orange St., Stamford, Conn.

TD Traveling Exhibits—Examples of uses of photography in all branches of the sciences. No closing date, shows are put on road as assembled, also used in Topp. Data: Art Hansen, Box 82, Parlin, N. J.

CD Portrait Contests—First of two in 1959-60 series closes Nov. 1, 1959 and is sponsored by Charter Oak Color Slide Association, Inc. Full details and entry form in July-August Color Division Bulletin. Data: John Sherman, APSA, 503 Mobil Oil Bldg., Minneapolis 2, Minn.

Contests

Gaines: \$500 first prize B&W, \$600 color print of doggy subject. Closing date Sept. 11. Rules from Gaines Dog Research Center, 250 Park Ave., New York 17, N. Y.

Bermuda: 90 prizes total value \$2500 for b&w or color pix taken between April 1 and end of Sept. Categories: Life Studies, Activities or spot news, Scenic, Animal or wild life. Special monthly prizes for pictures with a historical theme, 350th anniversary. Prizes are cash and photo equipment. Bermuda daily, The Royal Gazette, Hamilton, is sponsor.

Brookfield Zoo: Prints and slides of any wild animal taken in any zoo in the world. Prints 8 x 10 or larger, mounted 16 x 20 vertically; foreign prints unmounted. Slides from 2 x 2 to 3 1/2 x 4 1/4. Prizes: \$50, \$25, \$10, 20 H.M. of \$5 each in each class. Forms: Chicago Zoological Park, Brookfield, Ill. Closing date Sept. 13; exhibition during October.

Marshall's Coloring: Top prize two-week flying trip to South America, merchandise prizes. Colored prints using Marshall's oil colors or pencils. Entry blanks at photo dealers. Closes Sept. 30.

Errata

Three corrections should be made in the Nature Who's Who for 1958 which was published in the May Journal. Velma Harris of Merced, Calif., had 88 slides in 28 shows; Bertram Leadbeater of Beverly, Mass., had 32 slides in 18, and Edmund W. Raab of Los Angeles had 2 slides in 2 shows.

TD Exhibition

The Techniques Division Exhibition at Louisville will consist of sets of prints on a how-to-do-it theme and photo es-

says on technical subjects. The idea is to show by a series of pictures and with a minimum of words of photographic procedure which will interest other PSAers. The story may be your normal routine, a special technique or the use of a gadget. The prints should be of such size that they can be clearly understood when viewed at a distance of 3 feet when mounted on one or two 16x20 mounts. PD members should mail their entries to William Mallas, 12 Ridge Road, West Orange, N. J., to reach him before September 25. Others may mail them to Arthur W. Hansen, P.O. Box 82, Parlin, N. J.

PSA Services Directory

(Corrected to July 15, 1959)

PSA Publications

(All inquiries about circulation should be addressed to Headquarters, 2095 Walnut St., Phila. 3, Pa.)

Editors:

PSA Journal—Don Bennett, FPSA, 28 Leonard St., Stamford, Conn.

Color Division Bulletin—E. A. Tucker, 3625 Carter Ave., St. Louis 7, Mo.

Motion Picture News Bulletin—George Mertz, APSA, FACL, 1443 Harrison St., Hollywood, Fla.

Nature Shots—(East) Elizabeth Kaston, 410 Blake Road, New Britain, Conn. (West) Katherine M. Feagans, 162 S. Summit Ave., Bermeton, Wash.

P-J Bulletin—Dick Harris, Box 118, Missoula, Mont.

Pictorial Division Bulletin—Conrad Falkiewicz, APSA, 23 Daisy Place, Tenafly, N. J.

Stereogram—Don Forrer, 31-60 33rd St., Long Island City 6, N. Y.

PS&T—Ira B. Current, FPSA, 26 Woodland Ave., Binghamton, N. Y.

Camera Club Bulletin—Russell Kriete, APSA, 3946 N. Lowell Ave., Chicago 41, Ill.

TD Newsletter—Arthur W. Hansen, P. O. Box 202, Parlin, N. J.

Services to Exhibitions

(Recognition, listing and approval of exhibitions is handled for PSA by the several Divisions. Who's Who listings are published annually. Notices of coming exhibitions should be sent to persons listed on the Exhibitions and Competitions page.)

Aids and Standards

Color—Adolph Kohnert, W. Main St., Amenia, N. Y.

Nature—H. J. Johnson, FPSA, 2134 W. Concord Pl., Chicago 47, Ill.

Pictorial—Alfred W. Hecht, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y.

Stereo—John Paul Jensen, 8000 S. Merrill Ave., Chicago 17, Ill.

Master Mailing List

Color—Miss Lillian Draycott, 447-A Washington Ave., Brooklyn 38, N. Y.

Nature—Mrs. E. H. Roper, 3523 Oakway Drive, Toledo 14, O.

Pictorial—North American Salons, Ken Willey, 701 Fifth St., Lyndhurst, N. J.

Overseas Salons, Mrs. Rhyna Goldsmith, 21-20 78th St., Jackson Heights, L. I., N. Y.

Stereo—Miss Dorothy Otis, 1280 Chill Ave., Rochester 11, N. Y.

Who's Who

Color—Mrs. Pearl Johnson, 661 Merton Rd., Detroit 3, Mich.

Color Prints—Harry Baltaxe, 51 Payson Ave., New York 34, N. Y.

Nature—Mrs. Augusta Dahlberg, 1121 W. 93 St., Chicago 20, Ill.

Services to Individuals

PSA Services

Chapters—John Sherman, APSA, 503 Mobil Oil Bldg., Minneapolis 2, Minn.

Travel—Tom Firth, FPSA, Trappe, Md.

Travel Aides—John P. Montgomery, Jr., APSA, P. O. Box 7013, Orlando, Fla.

Division Services

Color Division

CD Membership Slide—Rocky Nelson, 1516 Alameda Ave., Burbank, Calif.

Exhibition Slide Sets and Travel Slide Sets—East: Charles Jackson, 406 E. York Ave., Flint 5, Mich.; Central: Wm. A. Bacon, APSA, P. O. Box 15, Jackson, Miss.; West: Mrs. Marian Roberts, 5079 Aldama, Los Angeles 42, Calif.

Hospital Project—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.

Star Ratings—Mrs. Eugenia D. Norgaard, 206 S. Lake St., Los Angeles 4, Calif.

Star Ratings (Color Prints)—Harry Baltaxe, 91 Payson Ave., New York 34, N. Y.

Slide Circuits—R. B. Horner, APSA, 2921 Cassia, Boise, Idaho.

International Slide Circuits—Mrs. Arthur B. Hatcher, 125 Columbus Ave., Port Chester, N. Y.

Slide Study Groups—Mrs. Lenore Bliss Hayes, 718 N. Brainerd Ave., La Grange Park, Ill.

Instruction Slide Sets—See listing under Exhibition Slide Sets.

Color Print Competition—Miss Virginia Goldberg, APSA, 635 Jefferson Ave., Reading, Ohio.

Color Print Circuits—Donald Myers, Main St., Stoney Creek, Conn.

Color Print Sets—Paul C. Clough, 24 E. Eager St., Baltimore 2, Md.

Hand Colored Print Circuit—Mrs. Evelyn Curtis, 5320 Broadway, Oakland 18, Calif.

International Slide Competition—Robert H. Kleinschmidt, 41 Parkside Crescent, Rochester 17, N. Y.

Permanent Slide Collection—George F. Johnson, FPSA, Forestry Bldg., State College, Pa.

Library—Hoyt L. Roush, APSA, Johnston Bldg., Charlotte 2, N. C.

(Continued on following page)

PSA Services Directory

(Continued from preceding page)

INDIVIDUALS

Division Services

Color Division

Travel Slide and Story Competition—Tracy Wetherby, 116 Avenue L, Pittsburgh, Penna.
Portrait Competition—John Sherman, APSA, 503 Mobil Oil Bldg., Minneapolis 2, Minn.

Endo Slide Sequence—Mrs. Ina Lank, 1900 Mantia Ave., San Pedro, Calif.

Photo Essay Workshop—Jack L. Kenner, APSA, 5503 Holmes Run Pkwy., Alexandria, Va.

Slide Evaluation Service—Jack Lowe, 403 Montgomery St., Marietta, O.

Slide Recording Service—Merle S. Ewell, FPSA, 1422 West 48th St., Los Angeles 62, Calif.

Motion Picture Division

Annual Film Competition—Charles J. Ross, APSA, 3350 Wilshire Blvd., Los Angeles 3, Calif.

Film Library—John J. Lloyd, 335 Colorado Pl., Long Beach 14, Calif.

Book Library—Ed Greer, 4916 Silver, Kansas City 6, Kansas.

Film Analysis and Judging Service—Ernest F. Humphrey, 1152 Hethfield Ave., Westfield, N. J.

Slide Library—Markley L. Pepper, 3620 Newton St., Denver 11, Colo.

Technical Information—Wm. Messner, APSA, 999 Garrison Ave., Teaneck, N. J.

Nature Division

Instruction Slide Sets—East: Norman E. Weber, Bowmansville, Pa. West: Bernard G. Purves, 1781 Hollyhill Lane, Glendora, Calif.

Exhibition Slide Sets—George Clemens, APSA, Route 4, McConnellsville, Ohio.

Print Sets—George Brewster, 2236 N. Buchanan Ave., Arlington 7, Va.

Librarian—Albert E. Cooper, 5010 N. 36th St., Omaha 11, Neb.

Hospital Project—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.

CLUBS

PSA Services

For Clubs

Camera Clubs—Fred W. Fix Jr., FPSA, 5936 Sheridan Rd., Chicago 40, Ill.

Club Bulletin Advisory Service—Henry W. Barker, FPSA, 392 Hope St., Glenbrook, Conn.

National Lectures—Drake Delaney, APSA, 90 Valley Road, Montclair, N. J.

Recorded Lectures—Chas. L. Martin, Rte. 3, Box 778, Excelsior, Minn.

Tape—R. B. Horner, APSA, 2921 Cassia, Boise, Idaho.

International Exchange Exhibits—East: Fred Reuter 33 Sycamore Dr., New Middletown, O. Central: Wilson H. Shorey, APSA, 809 Putnam Bldg., Davenport, Iowa. West: Mrs. LeVert B. Hendricks, 2264—5th Ave., San Diego 1, Cal.

Division Services

Color Division

Veterans Hospital Slide-Getter Sets—Miss Jean Edgumbe, 40 Frankland Road, Rochester 17, N. Y.

Exhibition Slide Sets—East: Frederic B. Shaw, APSA, 2410 Treatman Ave., Bronx 61, N. Y. Mid-West: Paul S. Gilleland, 7502 Nottingham Ave., St. Louis 19, Mo. West: Mrs. Claire Webster, 2 Hillcrest Court, Berkeley 5, Calif. (Incl. Canada, Alaska & Hawaii.)

Slide Set Directory—Miss Grace Custer, 3420 N. Meridian, Indianapolis, Ind.

Color Slide Circuits—J. Sheldon Lowery, Rte. 1, Box 135, Davis, Calif.

Star Ratings—Dr. Gordon B. White, APSA, 229 Sugarloaf St., Port Colbourne, Ontario, Canada.

Print Competition—F. W. Schmidt, Dept. of Medical Illustration, University of Texas Medical Branch, Galveston, Texas.

Slide Competition—Dr. B. J. Kaston, APSA, 410 Blake Road, New Britain, Conn.

Slide Study Circuits—Alford W. Cooper, APSA, P. O. Box 579, Worland, Wyo.

Print Study Circuits—Le Roi Russel, 343 Shasta, Prescott, Arizona.

Technical Information Service—Edward H. Bourne, APSA, 40 Woodside Drive, Penfield, N. Y.

Commenting Service for Newer Workers—Slides, George W. Robinson, P. O. Box 10, Merced, Calif. Prints, Cy Coleman, 8159 Dorothy St., Detroit 11, Mich.

Permanent Slide Collection—John E. Walsh, 41 Livingstone Ave., Beverly, Mass.

Permanent Print Collection—Dr. Grant W. Haist, APSA, 166 Valley Crest Road, Rochester 16, N. Y.

Photo Journalism Division

Journalism Circuits—Don Mohler, APSA, 25291 Richards Ave., Euclid 23, Ohio.

Critiques—Lewis E. Massie, P. O. Box 743, Del Mar, Calif.

PJ Membership Information—Daniel Zirlinsky, 9303 Shore Road, Brooklyn, N. Y.

PJ Education—Joseph Bernstein, 353 West 56th St., New York, N. Y.

PJ Library—Mrs. Toni Stibler, 410 2nd Street, Brooklyn 20, N. Y.

PJ Honors & Awards—Alfred C. Schwartz, APSA, 38 Avis Drive, New Rochelle, N. Y.

Pictorial Division

PD Information Desk—Miss Shirley Stone, 3 E. Pearson St., Chicago 11, Illinois.

American Portfolios—Mrs. Barbara M. Siegler, APSA, 200 Braunsdorf Rd., Pearl River, N. Y.

International Portfolios—Ed Willis Barnett, APSA, 2323 Henrietta Rd., Birmingham 5, Ala.

Canadian Portfolios—Gino Maddalena, 1262 Place Royale, St. Martin, Laval Co. Que.

Color Print Activities—Miss Catherine Coursen, 223 Prospect St., E. Orange, N. J.

Star Exhibitor Portfolios—Dr. Robert M. Cochran, 452 Aquila Ct., Omaha 2, Neb.

Portrait Portfolios—Miss Dorothy Kluth, 2415 W. Birchwood Ave., Chicago 43, Illinois.

National Club Slide Competition—Dr. J. H. Arrieta, 155—14th Ave., San Francisco, Calif.

Color Print Sets—Paul C. Clough, 24 E. Eager St., Baltimore 2, Md.

Pictorial Chicago Project—Miss June Nelson, APSA, 5555 Sheridan Road, Chicago 40, Illinois.

Judging Service—Mrs. Pauline Bodle, 50 Spring Brook Road, Morristown, N. J.

Photo Essay Workshop—Jack L. Kenner, APSA, 5503 Holmes Run Pkwy., Alexandria, Va.

Tape Recording Service—Merle S. Ewell, FPSA, 1422 West 48th St., Los Angeles 62, Calif.

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Librarian—Albert E. Cooper, 5010 N. 36th St., Omaha 11, Neb.

Hospital Project—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.

Veterans Hospital Slide-Getter Sets—Miss Jean Edgumbe, 40 Frankland Road, Rochester 17, N. Y.

National Club Slide Competition—Mrs. Irma Louise Rudd, APSA, 1602 S. Catalina, Redondo Beach, Calif.

Portolien Clubs—Sten T. Anderson, FPSA, 3247 Q. St., Lincoln 3, Nebraska.

Picture of the Month—Miss Alicia Parry, 609 Sedgewick Dr., Syracuse 3, N. Y.

Award of Merit (Star Ratings)—Mrs. Leta M. Hand, APSA, 1927 Devonshire Ave., Lansing 10, Mich.

Personalized Print Analysis—Paul Yarrow, 17315 Fairfield Ave., Detroit 21, Mich.

Salon Workshop—John T. Caldwell, Jr., P. O. Box 4682, Fondren Sta., Jackson, Miss.

Salon Labels (Enclose 3c stamp)—Mrs. Lillian Ettinger, APSA, 1129 Waukegan Rd., Deerfield, Ill.

PD Membership Information—East: Mrs. Jane A. Heim, APSA, P. O. Box 7095, Orlando, Fla. West: Mrs. Elizabeth T. McMenemy, 1366 E. Mountain Dr., Santa Barbara, Calif.

PD Service Awards—J. M. Endres, FPSA, 1235 Circle Dr., Tallahassee, Fla.

Stereo Division

Newcomer's Committee—Clair A. England, APSA, 1884 San Antonio Ave., Berkeley 7, Calif.

Personalized Slide Analysis—Fred Wiggins Jr., APSA, 438 Meacham Ave., Park Ridge, Ill.

Individual Slide Competition—Mrs. Eliza Wenger, 6525 Stafford Ave., Apt. E, Huntingdon Park, Calif.

Slide Circuits—Mrs. Pearl Johnson, 661 Merton Rd., Apt. 3, Detroit 13, Mich.

Slides for Veterans—Miss Marjorie Price, 434 W. 120th St., Apt. 6J, New York 27, N. Y.

Slides for Handicapped Children—Harry McGillicuddy, 116 Truesdale St., Rochester 13, N. Y.

Star Ratings—Miss Helen Brethauer, 4057 Masterson St., Oakland 19, Calif.

SD Membership Information—Miss Leona Hargrove, 619 N. Ridgewood, Wichita 6, Kans.

SD Membership Slide—John C. Stick, 1701 S. Bushnell Ave., So. Pasadena, Calif.

Endo Slide Sequence—Frederick Adams, 700 Bard Ave., Staten Island, N. Y.

Subject Slide Sets—Henry H. Erskine, 1283 Sherwood Rd., Highland Park, Ill.

International Circuits—Lee M. Klinefelter, 1800 La Salle Ave., Norfolk, Va.

Techniques Division

Photographic Information—John R. Kane, R. D. No. 1, Chenango Forks, N. Y.

Traveling Exhibits—John F. Englert, APSA, 853 Washington Ave., Rochester, N. Y.

Pictorial Division

American Exhibits—East: Frank S. Pallo, 343 State St., Rochester 4, N. Y. Central: Dr. C. F. Wadsworth, 608 Brown Bldg., Wichita, Kans. West: John Wipert, 12237 E. Kerrwood St., El Monte, Calif. Northwest: Al Deane, 5023—50th Ave., S.W., Seattle 16, Wash.

Club Print Circuits—Edmund W. Mayer, 29 Metropolitan Oval, New York 62, N. Y.

Print Exchange List—E. G. Rutherford, 1505 College Ave., Racine, Wis.

Club Print Judging Service—Don E. Haasch, 3005 Teton St., Boise, Idaho.

International Club Print Competition—Ralph M. Carpenter, 99 Orange St., Stamford, Conn.

Portfolio of Portfolios—Mrs. Gretchen M. Wipert, APSA, 12237 E. Kerrwood St., El Monte, Calif.

Salon Practices—Alfred W. Hecht, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y.

Salon Instruction Sets—Ira S. Dole, 1322—10th Ave., Lewiston, Idaho.

Color Print Activities—Miss Catherine Coursen, 223 Prospect St., E. Orange, N. J.

Stereo Division

Club Services—Rolland Jenkins, 47 Lupine Way, Stirling, N. J.

National Club Stereo Competition—Frederick Adams, 700 Bard Ave., Staten Island, N. Y.

Club Slide Circuits—Robert Somers, 1440 Trotwood Ave., Port Credit, Ontario.

Local Programs—Harold Johnson, 661 Merton Rd., Apt. 3, Detroit 13, Mich.

Traveling Salon—Paul S. Darnell, 411 S. Ridgewood Rd., S. Orange, N. J.

Subject Slide Sets—Henry H. Erskine, 1283 Sherwood Rd., Highland Park, Ill.

HOW WOULD YOU HAVE LIGHTED THIS PICTURE?



NEWS PHOTOGRAPHER DAVID FALCONER TELLS HOW GENERAL ELECTRIC #5 FLASHBULBS FROZE 47 PENGUINS!

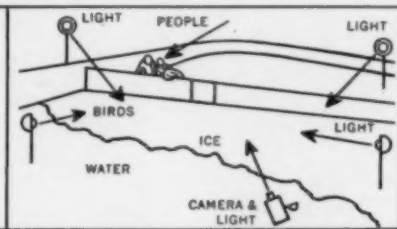
"Forty-seven penguins had just finished a 10,000 mile trek from their icy home near the South Pole to the Peninsula Park Pool in Portland. My assignment," says David Falconer of the Portland *Oregonian*, "was to get a night picture of them in their temporary home. The only light was from a small bulb for the park attendant. Somehow I had to provide enough light for detail, yet retain the feeling the dark night gave the scene.

"I decided that reliable General Electric #5 Flashbulbs would be my best answer. By placing them in five

slave units in positions surrounding the birds (see diagram below), I properly illuminated the penguins, yet kept the background very dark. A sixth G-E #5 at my camera set off the slave lights. Two of the lights actually showed in the photograph, but I took them out with retouching to increase the feeling of darkness. The exposure for the photograph was 1/50th of a second at f.8.

"G-E #5's gave the punch for a really dramatic contrast, and, once again, their dependability proved them the right bulb for a tough assignment!"

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(CAMERA POSITION: DIVING BOARD)

GENERAL  ELECTRIC

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